

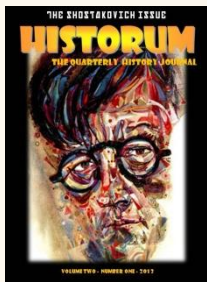
SHOSTAKOVICH ISSUE

HISTORUM

THE QUARTERLY HISTORY JOURNAL



VOLUME TWO - NUMBER ONE - 2013



Volume
Two
Number
One
First quarter
2013
Fifth serial

1.

Historum the quarterly journal

consists of the best writing from the **Historum** web site, an English language history forum whose membership is composed of history aficionados from all corners of this event filled globe we call home.

2.

Now that this journal is a reality we leave it to Historians to look at this accident and prove that it was inevitable. *[that's an old joke]*

3.

We find agreeable these words of jurist Lewis Powell, "History balances the frustration of 'how far we have to go' with the satisfaction of 'how far we have come.' It teaches us tolerance for the human shortcomings and imperfections which are not uniquely of our generation, but of all time."

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Eagle-eyed Historumites will notice that the cover image is not the expected Jack London cover promised last issue. Fear not. We may have bumped the writer for a musician but the London article is intact and will be found under 'Obituaries as history'. This change was necessitated by the huge amount of material submitted on that genius of genius 's Dmitri Shostakovich. That turned this issue into a thematic one. Nothing like going along with serendipity. Enjoy.

Thematic might be a good idea for future issues, how about taking on philosophers or philosophies? or, to widen the field, 'thinkers' in general ?

The ball-point pen
is in your court.
Write something.
Thanks,

Pedro





a message from the editorial staff

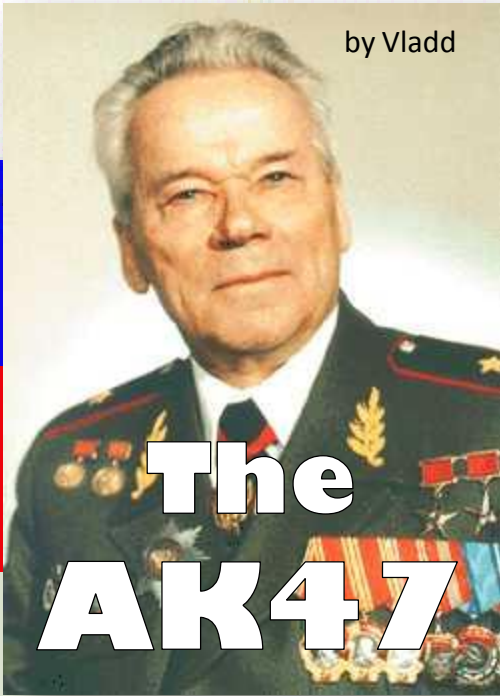
Some of our readers might experience ocular dissonance (we made that term up) while viewing our pages. Specifically the Shostakovich pages. That was our attempt to have our art department replicate the flavor of a graphic style known as the *Russian Avant Garde* -- a truly innovative 20th Century approach to poster and book design which to this day still moves us by its freshness and originality. It was revolutionary and it's influence can still be found in today's better design work.

As in past issues we are using it on pages to keep an article's title page on even numbers in order to keep said pages to the left. Also when there is a double page graphic spread it will read correctly. That is if you set your Adobe reader to double page with single title page option also checked. Got that? Yeah...right.

Who would have ever thought that reading a magazine would necessitate pushing so many buttons.

Onward to the past.

by Vladd



The AK47

Mikhail Kalashnikov

In 1941 a young Red Army senior sergeant tank commander lay seriously wounded in a Soviet field hospital. His shoulder shattered by a German bullet during the Battle of Bryansk. He was a victim of the German's vastly superior firearms, compared to which the Soviet carbines were outdated, unwieldy, with a poor rate of fire. Around him he could hear the cries of his wounded comrades, the young Mikhail Kalashnikov despaired for his homelands future. It was while lying injured that the former railway technician and poet decided to build a new rifle for the Soviet army, he set about designing a sub-machine gun.

Despite having no experience in firearm design he studied the literature on gun manufacturing, drawing sketches in his notebook. Until finally he came up with a design for a sub-machine gun, which he presented for consideration. It was rejected. However the young technician had shown promise and he was transferred in 1942 to the Central Scientific-developmental Firing Range for Rifle Firearms of the Chief Artillery Directorate of The Red Army. It was here he designed a carbine to fire the new 7.62×39mm cartridge. Once again his design was not accepted. This design was to be the basis of his entry into a competition in 1946 to design a new assault rifle. Using the Sturmgewehr 44 or StG-44, the German assault rifle used in WWII, as inspiration Kalashnikov came up with another design, the “Mikhtim”. This design won the competition and became the prototype for a new family of rifle development. This lead finally in 1947 to the production of the AK47.

Sixty-five years after it was first produced the AK47 is the most widely used handgun in the world. Officially there are more than 70 million AK47s in circulation today, but if the number of weapons unaccounted for are taken into consideration then it is thought there may be more than 100 million in the world today. This would mean there is one AK47 for every 70 people on this planet. Compare this to the US army’s M16 rifle, of which only around seven million have been produced. Why is it so popular? Well originally the AK47 was designed for use by glove wearing Soviet troops in freezing temperatures, and its construction enables it to fire even when the weapon contains a large amount of foreign matter. In short the AK47 can be used in all conditions and climates, it is tough and forgiving when it comes to cleaning and maintaining the weapon. It is so robust in poor conditions that during the Vietnam war many American GIs used captured AK47s rather than their standard issue M16s. This weapon is so easy to use that unfortunately even a child can use it, it is estimated that there are 250,000 child soldiers around the world, a large number of whom carry AK47s.

So popular a design is the AK47 that it has been frequently copied. The Chinese Type 56 assault rifle, the Iraqi Tabuk Sniper rifle, and the Israeli Galil rifle all take their designs from the AK47. Variations on this weapon are in use by more than 60 armies around the world. In Africa the AK47 is so popular it is even to be seen on the national flag of Mozambique and on the national coat of arms of Zimbabwe. Also it is not unknown for them to be used in trading, for foodstuffs etc. Is it any wonder it has gained the nickname ‘the African credit card’.



A recent model: AK-74
Assault rifle
Developed: 1974
Caliber: 5.45mm
Cartridge: 5.45x39
Magazine capacity: 30
Loaded weight: 3,600g
Killing range: 1,350m **END**



Shikisankon.

In 1630, Tokugawa Iemitsu made a Shogunal visit to the daimyo of Satsuma, Shimazu Iehisa.

As was the custom, the banquet kicked off with shikisankon, "The Three Formal Rounds of Drinks." The drinks were, of course, sake, and they were also accompanied by a variety of snacks. Listed below are the snacks offered:

Round 1

Pheasant served on a tortoise shaped dish
Rice cake soup
Salt

Round 2

Grilled salt-cured fish
Grilled hawk's wing (actually sea bream which resembled the wing of a hawk.)
Dried Cod

Round 3

Dried salted mullet roe
Whole grilled young sea bass
Dried rolled squid

The Three Formal Rounds of Drinks

by Leakbrewergator

The shikisankon was followed by the banquet itself.
This was when everyone got down to business!

The banquet was in a style known as honzen ryori, "main tray cuisine." This included one main tray which was surrounded by a soup and side dishes as well as additional trays, each surrounded by their own soup and side dishes.

This particular banquet included three trays. Their contents are listed below:

Main Tray

Grilled salt-cured fish
Octopus
Fish-paste cake
Fish salad
Hot water over rice
Pickles
Fish flavored in sake
Fermented intestines
of sea cucumber
Salt



Second Tray

Dried salted mullet roe
Jellyfish
Gathered soup
Servings of Mollusks
Rolled Squid
Dried codfish
Swan soup

Third Tray

Fowl served with its wings
Carp soup
Turbo
Spiny lobster
"Cloud Hermit" soup

The banquet was finished off with a nice dessert course of the following:

Ice rice-cakes
Tangerines
Persimmons on a branch

So how do you think lemitsu and Iehisa made out? Some of the dishes sound pretty good, but I think I'll be sticking to my traditional Thanksgiving dinner.

Further reading if you're interested:

<http://ifoodstory.com/20110610/honzen-ryori/>

Cut and paste the above link for a good read on what currently constitutes a modern day honzen ryori.



Battle of Lissa

During the second world war, A British officer, named **Fitzroy Maclean** [1] , was tasked with aiding the Yugoslav resistance movement of Marshal Tito.

During his movements through Bosnia and Dalmatia, he found himself on the island of Vis (Lissa) [2] .

Whilst on the island; waiting for orders, he stumbled upon an overgrown British war grave.[3] This war grave, was in commemoration of the battle of Lissa, which took place during the Adriatic campaign of the Napoleonic wars.



Adriatic campaign 1807-1814

After the Russian defeat Friedland and the subsequent signing of the treaty of Tilsit in 1807, the Russian fleet withdrew from the Adriatic and more importantly, the Septinsular Republic [4]. This allowed the French fleet to create a strong presence and control over the region [5].

The region became a strong "backroom playground" for French merchant shipping and transportation of troops to the Balkans arena. It also allowed Napoleon use of the Venice shipyards.

In order to stop the build up of troops, material and use of shipyards, the British engaged in a seven year war, where small squadrons of ships were sent to raid French merchant shipping and disrupt her private operations in the area.

Battle
of
Lissa
1811

by Mangekyou



In August 1808, Captain William Hoste [6] of the 32 gun, fifth rate Frigate, HMS Amphion [7] was sent to Adriatic. In a series of (mostly independent) operations between June of 1808 and Christmas 1809, Hoste had been credited with the destruction of 218 enemy vessels [8].

During the *Amphion's* domination of the Adriatic, Hoste watched the build-up of French forces [9] and in January if 1810, was joined in theatre by two other Frigates (HMS Active, HMS Cerberus), allowing him to assault the French with "renewed vigor" and by April, he had recorded; *"We have been very fortunate since we left Malta in March, and have taken and destroyed forty six sail of vessels, some of which are very good ones, and will bring us in a little pewter..."*

Not long after, Hoste established himself in Lissa, continuing to prey upon French shipping and watch the movements of the French frigate squadrons. In September, the French frigate squadron, led by commodore Bernard Dubourdieu, made a surprise dash on Lissa, recaptured some of the British prizes, burned some British ships, and escaped, before Hoste could get back in time. [10]

Battle of Lissa



Captain William Hoste



The HMS Active, shown here in Boston Harbor, was the sister ship of HMS Cerberus. Both vessels were in the Coventry class of frigates. Image courtesy of the artist Geoff Hunt.

Battle of Lissa

On March 11, Durbourdieu hoisted his sail and left the anchorage of Ancona. His squadron consisted of the French frigates; Favorite (Flagship, 44 guns), Flore (44) and Danae (44), as well as the Venetian ships; Corona (44), Bellona (32), Carolina (3), Principessa Augusta (18), Mercure (16), Principessa di Bologna (10), Ladola (2) and Eugenie (6). As well as these ships, there was also 4-500 Italian troops, led by Colonel Glifflenga, intended for a capture and occupation of Lissa.

Hoste got word of this force, his Squadron, tacking up and down, off Port St. George. By 3am, 13th March, the French-Venetian flotilla was spotted, and Hoste was able to see the French squadron arrayed against him.

Upon sighting the squadron, Hoste formed his squadron into one line of battle, with Amphion leading the line, followed by Active (38), Volage (22) and Cerberus (32). When the line was formed, he began tacking towards the French.

The French commodore, Durbourdieu, with a decisive advantage in ships, men and weight of shot, decided to take an aggressive stance; Durbourdieu had decided he wanted to break the British line, destroying the squadron in detail, and in a move that



mimicked Nelson's famous one at Trafalgar, he split his squadron into two divisions, consisting of a starboard squadron, consisting of Favorite, Flore, Bellona, and Principessa Augusta, and a leeward division composed of Danae, Corona, Carolina, with the rest of the squadron in support.

Durbourdieu bore down upon the British squadron, but found that his plan to "break the line" was almost impossible to do, due to the very close intervals of the British ships, their superior gunnery and maneuverability.

As the French squadrons approached, Hoste flew the signal "remember Nelson", which inspired his men into action. In the very first exchange of fire, the Amphion

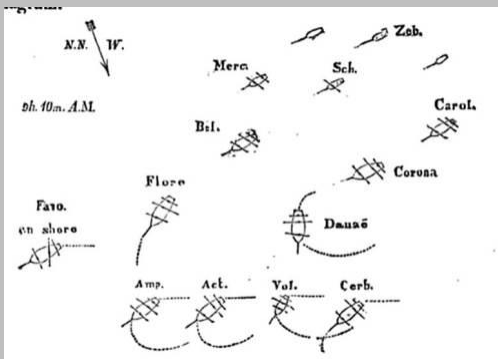
swept the decks of the French flagship, Favorite, mortally wounding Durbourdieu. [11]

The Three ships in the French leeward division, converged on the Amphion, but instead, laid up beside and engaged with the Volage and Cerberus, both of whom occupied the rear two positions of the line, in an ultimately unequal match-up of broadsides.

Favorite attempted to wear in front of the Amphion, with the rest of her squadron, and pin the Amphion between both squadrons of the French-Venetian force.

As the Favorite began the move, Hoste gave the signal for his squadron to perform a maneuver that would be hailed as "the most decisive of the wars", by wearing together. In essence, this would mean that the British squadron would reverse the direction of their ships, and allow them the opportunity to concentrate their firepower on the French-Venetian leeward squadron, whilst at the same time, temporarily removing the Starboard squadron from the picture.

The Bellona and Flore were able to occupy both sides of the Amphion, and pit the British flagship in a duel with 44 and 32 gunned ships. At the time, the French Leeward Squadron, wore Ship and cut ahead of the Frigate, Active. The ships Corona and Carolina, focused their fire on the now disabled Cerberus (she had



damaged herself in the turning movement, and dropped out of line), whilst the 44 gun Danae engaged with the 22 Gun sloop, Volage; whom was now in the leading position of the British line.

Danae retreated out of range of the 32 pound carronades of Volage, and fired upon her with a long 18 pounder carronade. [12] In response, the Volage overloaded her guns with powder, in order to increase the range of her guns, resulting in her larboard carronades becoming dismounted, due to the extra recoil, forcing her to fight with a 6 pound bow chaser gun.

Corona engaged with Cerberus, while the Caroline engaged from a distance, seemingly reluctant to engage in close order combat. While this was happening, the Active, was able to assess the situation, and deeming that the Cerberus and Volage needed her help more than Amphion, she moved towards them, which led to the Franco-Venetian leeward squadron to break off combat and flee.

Meanwhile, Hoste had drawn ahead of Flore and crossed her bows at half-pistol shot, about 12-13 yards, reduced sail and laid along her starboard bow which she pummeled for about ten minutes before Flore struck her colors. So badly shot up was Amphion's rigging and boats that Hoste was unable to send a boarding party to Flore. Instead, he devoted his full attention to Bellona. He positioned himself off the weather bow of Bellona and forced her to strike.

Not long after, Hoste gave the order for a general chase, but his own ship and Cerberus and Volage were unable to pursue, due to damage suffered in battle. Active forced the Corona to strike, Favorite blew up after being set on fire by her crew, and the Flore reneged on her surrender, hoisted the flag and fled.

[13]



Naval General Service Medal

Aftermath

The battle cost both sides heavy casualties. The British squadron losing 45 dead and 145 wounded (including Hoste), Franco-Venetian casualties being a lot higher, with 3 ships lost and 700 casualties in dead, wounded and captured.

Before the Favorite was blown up, her crew was deposited and what was left of the Italian soldiers, were deposited upon Lissa, whereby they hoped to capture the capital, Port St. George. Two British midshipmen were able to pull together a scratch force, and convince the Venetian commander that Hoste would be back with a big force and that they would be trapped between two forces. The Venetian commander duly surrendered his force [14].

The battle turned out to be the decisive battle of the Adriatic, the French never being able to seriously challenge British dominance, for the duration of the war. The French fleet was bottled up in Ragusa for repairs, and a brig named the Simplon, which carried critical supplies for the repair of the fleet, was driven ashore at Porezen, by British ships, whom set up an artillery battery on a small island at the mouth of the harbor, and battered the ship into wreckage. Without these supplies, the French fleet was unable to repair and quietly withdrew from the Adriatic.

This failure to control the Adriatic, meant that many of Napoleon's Italian conquests, were effectively negated, and is mentioned as a reason that Napoleon was unable to support Russia's attempt on the Ottoman empire, further fueling hostility between the two countries.

In Britain, Hoste's action was widely praised; the squadron's first lieutenants were all promoted to commander and the captains all presented with a commemorative medal. Nearly four decades later the battle was also recognized in the issue of the clasp Lissa to the Naval General Service Medal, awarded to all British participants still living in 1847.

Sources and Notes

Battle of Lissa (1811)

[Timeline of the adriatic campaign](#)

[Battle of Lissa - Wordpress \[Age of Sail\]](#)

[Dictionary of National Biography - William Hoste](#)

note: links are not active.

[Memoirs and letters of Capt, Sir William Hoste \[vol I\]](#)

[Memoirs and letters of Capt, Sir William Hoste \[vol II\]](#)

[The Elmbidge Hundred - William Hoste](#)

[1] Fitzroy Maclean was supposedly one of the influences that Ian Fleming used in the creation of his literary superspy, James Bond.

[2] The Island lies off the coast of Croatia, forming part of the central Dalmation islands group. During WWII it became a central base for the Yugoslav resistance group, and also for British forces serving in the adriatic.

[3] Mentioned in the memoirs of Fitzroy Maclean; *Eastern approaches*.

[4] The septinsular republic was a island republic that had come under Frenh Republican control in 1797, as part of the treaty of Campo Formio, abolishing the Venetian states. It became a Russian protectorate after 1800, until it was ceded to Napoleon, whom sent a task force to occupy the islands, under Cesar Berthier.

[5] There was a secret clause in the treaty of Tilsit, whereby Napoleon promised Russia aid in conquering the Ottoman empire. Control of the Balkans was a supposed starting point for this expedition, and hence, control of the adriatic played an important part for French shipping and troop movements

[6] Captain William Hoste was a protege of Nelson, whom held Hoste in such high esteem, that he was "like a son" to Nelson and mentioned numerous times in letters by Nelson. Hoste followed Nelson around and served under him for many years, although missed the battle of Trafalgar, due to another mission. The death of Nelson, whom was a close friend to Hoste, lit a fire inside him. For a more detailed bio of Hoste.

[7] The Amphion was a fifth rate frigate, upon performed valuable service to the Royal navy, in destroying Spanish treasure fleets, and transported Nelson to his command in the mediterranean, whereby Nelson officially made Hoste her captain in 1805. In his memoirs, Hoste often refers back to Nelson giving him this command, and wonders whether he can live up to the expectation of commanding such a valued ship.

[8] Hoste commented that these captures: *"They looked well upon paper, but put little into our pockets"* as a large proportion of them were of no use to be refitted, and subsequently destroyed, although some of them were of high value.

[9] Upon seeing this squadron, Hoste recorded: *"The truth is, they are afraid of the weather, and are very badly manned; we are well manned and do not give a fig about the weather"*

[10] Dubourdieu apparently waited until Hoste left port, before he made the raid, and after burning some ships and recapturing others, fled upon notice that Hoste was about to return. Durbourdieu apparently reported to the Republican and main French newspaper, *Le Moniteur*(which often used a lot of propaganda during the wars) that Hoste had equal numbers to him and was "afraid" to fight. This angered Hoste so much, that he pursued Dubourdieu and bottled him up inside the port of Ancona, until he was able to escape, prior to the battle of Lissa.

[11] It was reportedly triple-shotted with approx 750 musket balls.

[12] During the turning Maneuver, Cerberus had her Rudder shot away and fell out of line.

[13] After the battle, Hoste sent a letter to the French, asking that the ship be returned to him rightfully, as he had captured her, and she had gone against principle and fled. The French reply addressed the fact that she was demasted and didn't strike her colours, upon which Hoste disagreed and wanted clarification.

[14] An earlier invasion took place via the same commander. 700 troops were landed upon the island, but two mishipman; James Lew and Robert Kingston, withdrew the population and supplies to the mountains, leaving the invasion forces in possession of an empty town, where they burned a few vessels, before re-embarking, after hearing of the return of Hoste.

Play along and you will find Deleuze sublime. That was my impression at least. After having interrogated several of his texts and arriving at the conclusion something mystical transpired.

Gilles Deleuze enjoys a revered and reviled status in the public consciousness. His rise to prominence in the mid-twentieth century was no mistake, not for postmodern philosophy at least, when you look at his many monographs, some of which are uniquely edifying. On famous artists to forgotten and canonical thinkers, on coldness and cruelty to cinema. He set in play, as a result, a torrent of ideas, almost purposefully disembodied, so to create and recreate concepts, at times accommodating the most banal and rejected.

He's famous mostly for his critiques of psychoanalyst in Capitalism and Schizophrenia: *Anti-Oedipus* and *A Thousand Plateaus*, with Felix Guattari, a French psychoanalyst. Žižek likes to say Deleuze, the somewhat formal academic, was "Guattarized." At this rearranging of concepts like musical chairs, some regard Deleuze as masterful while others, notably Badiou, says in this respect, his oeuvre is "monotonous." Yet, it's this scramble to explain Deleuze, the failure of synthesis, that animates everything with each critique.



images: details of painting by Basquiat

Famously in his seminal work, *Différence et répétition* (Difference and Repetition), published in France in 1968, Deleuze identified the univocity of being as the sole ontological proposition: "A single voice raises the clamor of being." (DR 35)

With almost punishing subtlety and precise language another constellation, a new image of thought, plumbs the depths and is miraculously re-presented in Deleuzean space. He argues, given the law of resemblances and equivalences, repetition as a pure singularity is a "miracle" in nature. A single tear resembles and is exactly equivalent to any drop of water. The tearjerker is the secret of repetition: simulacra, the false, the pseudos, etc.

He would like to convince you there is no identity. There is only difference, always and only the repetition of differences. From the introduction the beautiful soul says "we are different, but not opposed..." (p. xx) He sees --the identity of the concept, analogy of judgment, opposition of predicates and resemblance of perception as cumbersome blockages to reality. They form, he argues, a site of mere transcendental illusion covering the mind as postulates (DR 265). Instead of presenting reality they distort uppercase Difference and consequently the 'natural' operation of thought.



Sources:
Différence and Repetition and *The Logic of Sense* by Gilles Deleuze

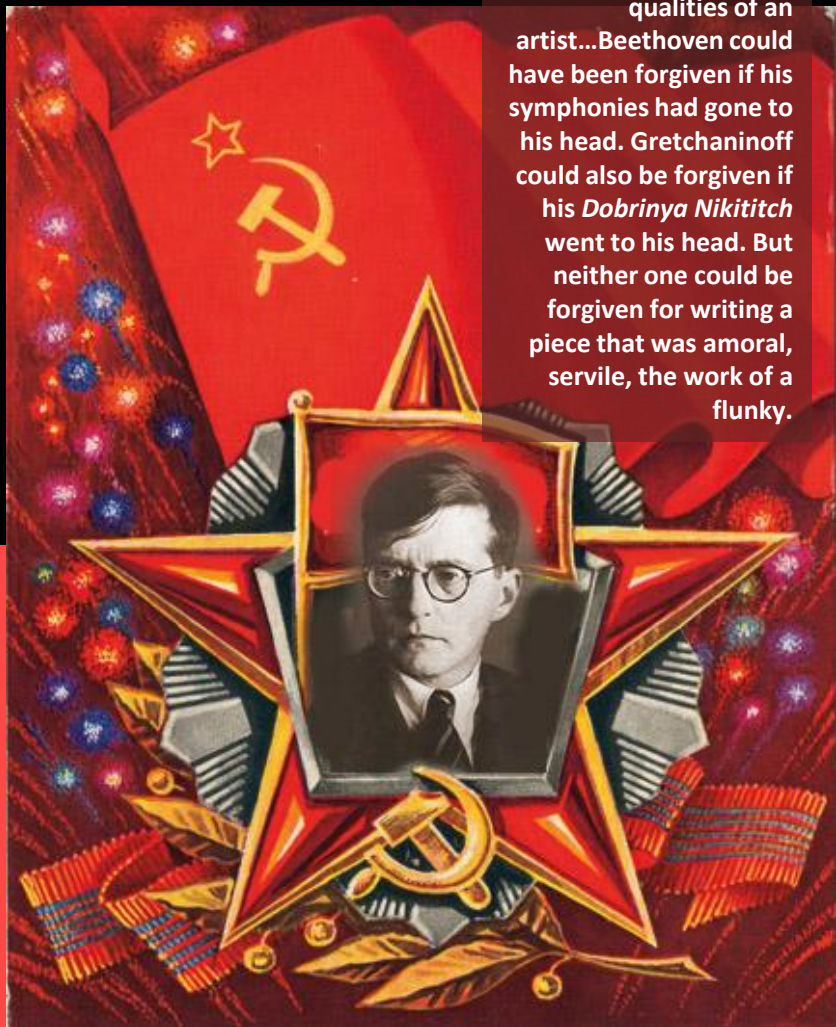


paintings by Basquiat

A SHOSTAKOVICH QUOTE

I don't think that either
self-deprecation or self-
aggrandizement is
among the defining
qualities of an

artist...Beethoven could
have been forgiven if his
symphonies had gone to
his head. Gretchaninoff
could also be forgiven if
his *Dobrynya Nikitich*
went to his head. But
neither one could be
forgiven for writing a
piece that was amoral,
servile, the work of a
flunky.





THE LIFE OF JOVIAN SUCCESSOR OF THE APOSTATE

By Salah

Julian the Apostate stands out as one of the Roman Empire's most unique rulers. Apart from Constantine the Great and Attila the Hun, he remains one of the most readily identified figures from Late Antiquity.

Comparatively little is written about Jovian, the military officer who found Julian's suddenly empty mantle thrust upon him in June of 363 CE. Jovian was to spend most of his short reign undoing the controversial deeds of his predecessor, again making Christianity the Imperial Cult while buying peace from the Persians. As a result, Jovian became a short-lived and relatively unloved Caesar, but nonetheless a crucial figure in the 4th Century Empire.

Flavius Iovianus was born at Singidunum, modern Belgrade in Serbia, in 331 CE. Nothing is known of his mother, but his father, Varronianus, was a prominent military man. Varronianus had been a tribune in the Ioviani, a legion that had been raised by Diocletian and had since become a crack unit in the field army. Later on, Varronianus had become the commander of the *comes domesticorum*, an officers' cadet corps that served as a bodyguard unit.

The infant Jovian was apparently named in honor of the legion in which his father had served. Ironically, the name 'Jovian' associates one with the god Jupiter in the same way that 'Christian' implies a connection with Jesus Christ; there is no evidence, however, that Jovian practiced any religion other than Christianity in his lifetime. It is unclear as to whether he was brought up a Christian, if he converted under political or social pressure, or if he had some kind of dramatic conversion experience.

By the 4th Century CE, service in the Roman Army had become a hereditary occupation, sons almost invariably following their fathers into the service. This especially applied in the case of the children of officers. So Jovian pursued a military career like his father, and also served in the *comes domesticorum*. Either talent, or his father's

BACKGROUND



Flavius Iovianus

influence, had put him in command of the corps by the early 360s. Later legends that Jovian's military career was stifled because Emperor Julian opposed his Christian faith appear to be just that - legends.

Jovian seems to have married a woman bearing the clearly Germanic name of Charito. She was the daughter of one Lucillianus, a decorated military officer who had served against the usurper Magnentius and who had also commanded the *comes domesticorum* under Gallus (358-359). Jovian's marriage to this woman is known to have produced two sons, but history has only remembered the name of the elder, who was named Varronianus in honor of his grandfather.

Jovian himself was reportedly a very tall and powerfully-built man, with a soldierly bearing and gray eyes. He was also a man of profound appetites, prone to over-eating and heavy drinking; Ammianus Marcellinus also suggests that he was sexually promiscuous. Though his physical prowess was impressive, he was not regarded as an especially intelligent or cultured man. His bearing was dignified but he was not aloof, being described as 'cheerful' and 'kindly' by Ammianus. Though there is no evidence for his displaying any 'fanatical' tendencies, he seems to have taken his religious loyalties seriously.

Though his movements earlier in Julian's reign are unclear, Jovian was clearly present during the Emperor's campaign in Persia in 363 CE. After a single battle, the Roman army retreated in the face of Shapur II's larger Persian host. Emperor Julian himself was mortally wounded during a furious skirmish between the two armies.

Drama and mystery abounded to the death of this eccentric ruler.

Having rashly charged into battle without any armor, Julian had been pierced by a javelin. There were those who believed that the javelin was thrown, not by a Persian, but by a Roman soldier who was disgusted by Julian's attempts at reviving the pre-Christian Roman religion.

Julian died on June 26th, 363. We have conflicting reports about just what happened next. Several names were mentioned as Julian's successor, the most attractive being Saturninus Secundus Salutius, the Praetorian prefect of the Eastern provinces. Salutius declined the purple, begging old age and poor health. By the next day, Jovian, commander of the *comes domesticorum*, had been declared emperor.

The zealous soldiers who first hailed him reportedly had difficulties in finding a robe long enough to fit him.

RISE TO POWER



Flavius Iovianus

There was another Jovianus in Julian's army, who bore the rank of *primicerius domesticorum*. He was a far more influential figure, and Ammianus Marcellinus believes that the army may have gotten the two Joviani confused.

The similarity between the names *Julianus* and *Iovianus* apparently caused further confusion in the camp, leading to a short-lived rumor that Jovian was in fact Julian, recovered from his wound.

Another story claims that Jovian refused to accept the purple, claiming that as a Christian he was unfit to govern an Empire that still consisted predominantly of pagans. The soldiers around him protested 'we are Christians too' and acclaimed him nonetheless.

Exactly how Jovian came to succeed Julian the Apostate will never be known, but he does appear to have enjoyed the support of the army and his fellow junior officers.



The Roman Emperor Julian, who ruled 361-363 CE

PEACE WITH PERSIA



Flavius Iovianus

Jovian had inherited a war from his predecessor, and it was a war that had not been going well for the Roman Empire. Upon hearing of the awkward shift in leadership within the Roman army, Shapur pressed his attacks with renewed vigor. Jovian made it as far as the banks of the Tigris before suing for peace.

As his first and only major act of international diplomacy, Emperor Jovian relinquished the Roman claim on the five Meso-potamian provinces that had been conquered under the Tetrarchs half a century before. Among the cities he turned over to the Persians were Nisibis and Singara; he also released a large tract of Armenia.

Though a soldier from the ranks himself, Jovian earned the contempt of the military. Ammianus Marcellinus, himself a veteran of Julian's Persian War, was confident that the Romans would have been successful if they had stood and fought the Persians.

Instead, Jovian bought peace at a heavy price, losing prestige in the sight of Roman and Persian alike.

Interestingly, it was also around this time that the primicerius domesticorum Jovian was put to death, on unclear charges.

Perhaps the new Emperor sensed a potential usurper in this influential notary.



Coptic icon showing Saint Mercurius killing Julian. According to a tradition, Saint Basil (an old school-mate of Julian) had been imprisoned at the start of Julian's Sassanid campaign. Basil prayed to Mercurius to help him, and the saint appeared in a vision to Basil, claiming to have speared Julian to death. -Wiki-

Jovian's ascension, along with his apparently shameful peace with Shapur, did little to endear him to his new subjects. His father-in-law Lucillianus was at Mediolanum (modern Milan) when word reached Italy of Julian's death and Jovian's rise to the purple. When he read the news to the city's garrison, a mutiny broke out. The soldiers in Gaul did not take the news well, either. A second riot at Durocortorum resulted in two military officers being murdered - one of them being Lucillianus himself.

Despite these riots, no alternative to Jovian was forwarded, and by the final months of 363 he was universally accepted as the Emperor of the Roman world. He ruled the Empire from Antioch, Syria, in September, October, and early November, though he clearly intended to move on to Constantinople to consolidate his position. Having two young sons, he undoubtedly aspired to establish his own dynasty.

Supposedly, Jovian burned down a Hadrianic temple in Antioch under the influence of his wife. This story may be nothing more than malicious slander; Jovian was widely hated for being a Christian and his withdrawal from Persia did nothing to endear him to Ammianus Marcellinus, his chief biographer. Most reliable evidence would indicate that

REIGN & DEATH



Flavius Iovianus

Jovian, though open about his personal convictions, strove to promote religious tolerance. Some of his coins depict legionary standards with Christian crosses, but he continued to use the pre-Christian Imperial titles.

Over the winter of 363-364 Jovian and his entourage labored their way across Asia minor, to complete the journey to Constantinople.

He stopped at Ancyra, where he made an important step in cementing his position by having himself and his young son Varronianus declared consuls.

Varronianus was an active young child who reportedly misbehaved during the ceremony, crying as he was played in the curule chair.

In mid-February of 364, Jovian stopped at Dadastana in central Asia minor, on the border of the provinces of Galatia and Bithynia. Here, on the seventeenth of the month, the Emperor was found dead in his bed. Various explanations for Jovian's premature demise have been offered.

Some claimed that he died of cerebral congestion brought about by the fumes of a huge fire that had been burning in his bedroom, others attributed it to the noxious smell of fresh plaster, the consequences of over-indulgence in rich food and drink, or even murder.

REIGN & DEATH

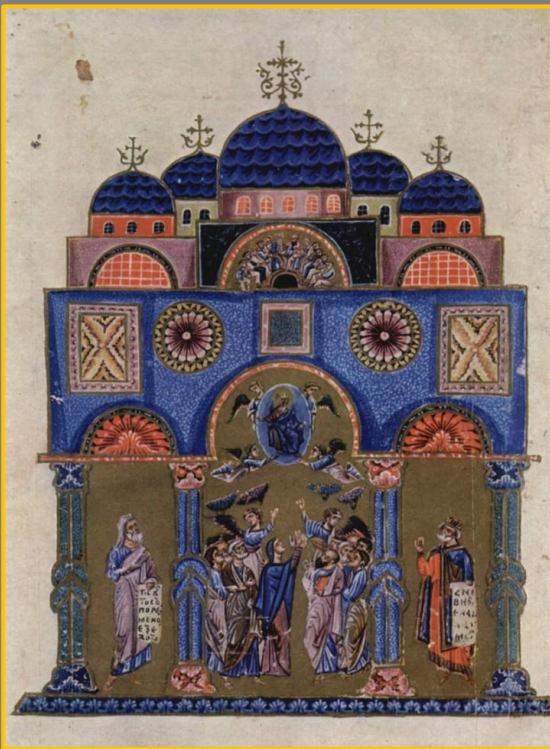


Flavius Jovianus

Whoever or whatever caused his demise, Jovian was dead, at the age of 32. Despite his brief and unpopular reign, he played his part well in setting the stage for the rising dynasty of Valentinian. Though he did not make himself look like much of a hero in the process, Jovian saved the Empire from a pointless war.

He also played a pivotal role in the history of the Roman church, reverting the Empire to the religion that had briefly been displaced by his more controversial predecessor.

Jovian was interred in the Church of the Holy Apostles in Constantinople. Nothing else is known about his widow, except that when she died she was buried next to her husband. Their elder son Varronianus seems to have lived to manhood, but he may have had an eye removed so as to render him unfit to make any claim to the purple.



The Church of the Holy Apostles

here depicted in an illuminated manuscript, was built by Constantine as a tomb for himself with relics of the twelve apostles.

Rebuilt by Justinian, it was the most important church in Christendom after the Hagia Sophia.

THE PEABIRU PATH

by **Tairusiano**

In the year of 1525 a Portuguese by the name of Aleixo Garcia gathered an army of 2 thousand Avá-guaran Indians in what is now South Brazil, and marched west to the land of the Great White King; a land of riches with gold and silver. Aleixo was guided by the natives along the secret *Guaraniy* road network: the Peabiru Path. In a great saga Aleixo Garcia and his Guarani army crossed from the Brazilian Atlantic coast to the Incan empire in what is now Bolivia. He was the first European to do so, accomplishing this eight years before Pizarro.

Garcia looted a great quantity of silver and his action drew attention of the Incas, especially in the person of Huayna Capac, who moved with an army to stop the actions of the Portuguese. Garcia then retreat with his great silver spoils, but was ambushed by a combined army of Paiguá-Guaikuru and Guarani that killed the explorer and his wealth was lost forever.

As time passed the life of Garcia became only a footnote in the history of the conquest of the South American continent.

Some readers of this article don't realize that I mentioned a road. Yes a road, not a simple road but an indigenos Pre-Columbian road : the Peabiru Path.





He was the first European to do so, accomplishing this eight years before Pizarro.

Why the path was built- the Path was built by the Guarani to guide the immigrations of the people the Guarani was very religious group they sought in their migrations "the good land" a mythical place without wars and abundance of food, and the path offered a safe guide in a land full of enemies of the Guarani like the Quaiaguangues and the Guaikurus.

Some theories talk about a way to connect with the Inca empire (but this for now is only a speculation).

After Aliexo, Pedro Lobo explored the Path but was killed by the Guarani; Alvar Nuñez Cabeza de Vaca in 1541 used the path to explore the land to the Iguazu Falls; The German Ulrich Schmidel in 1553 and the Jesuits Lozano and Pedro Ruiz de Montoya in their mission of catechesis.





Almost a century after these expeditions, Raposo Tavares and other bandeirantes of São Paulo would perform via Peabiru, the devastating attacks on missions of Guaira, in the current state of Paraná.

With the coming of the Jesuit missions the path went out of use and for some time was considered only a legend.

Not so long ago a archeological group found the traces of the ancient path.

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A SHOSTAKOVICH QUOTE

I live in the USSR, work actively and count naturally on the
worker and peasant spectator.
If I am not comprehensible to them I should be deported.

A Supplement to the Journey to the West An Overview

By Jim R. McClanahan



A Supplement to the Journey to the West (西遊補) is a Chinese novel written around 1640 CE by Dong Yue (董說). It acts as an addendum to the famous *Journey to the West* (1592) and takes place between the end of chapter sixty-one and the beginning of chapter sixty-two.[1] In the story, the Monkey King is trapped in a dream world by the Qing Fish demon, an embodiment of desire, who wishes to eat his master, the Tang Priest Xuanzang. He wanders from one adventure to the next, using a magic tower of mirrors and a Jade doorway to [travel](#) to different points in time. In the Qin Dynasty, he disguises himself as Consort Yu in order locate a magic weapon needed for his quest to India. During the Song Dynasty, he serves in place of King Yama as the judge of Hell. After returning to the Tang Dynasty, he finds that Xuanzang has taken a wife and become a general charged with wiping out desire. In the end, Monkey unwillingly participates in a great war between all the kingdoms of the world, during which time he faces one of his own sons on the battle field. He eventually awakens in enough time to kill the demon, thus freeing himself of desire.[2]

At the end of the novel, the author lists twelve hypothetical questions that a reader might ask and answers them. For instance, he explains that the reason why he wrote the *Supplement* is because he wanted Monkey to face an opponent—in this case desire—that he could do defeat with his great strength. He explains other things like why he waited to reveal the monster at the end of the novel, why Monkey serves as King Yama, and the peculiarities of time travel in the dream world.

There is a debate between scholars over when the book was actually published. One school of thought favors a political interpretation which lends itself to a later publication after the founding of the Qing Dynasty (1644–1911). The second favors a religious interpretation which lends itself to an earlier publication during the late Ming Dynasty (1368–1644). Evidence in favor of the former includes references to the stench of nearby “Tartars,” a possible allusion to the Manchus who would eventually found the Qing and conquer China. Evidence in favor of the latter includes references to Buddhist sutras and the suppression of desire and the lack of political statements “lament[ing] the fate of the country.”[3] The novel can ultimately be linked to the Ming because a mid-17th century poem dates it to the year 1640.

Influences on the novel draw heavily from Yuan and Ming Dynasty tales, including the literary ancestor of the *Romance of the Three Kingdoms*.



Plot

During the battle with the Raksasha Lady Iron Fan, Monkey transforms into an insect and enters her stomach. He forces her to give him the magic fan that he needs to quell the heavenly fire of the Flaming Mountain blocking their path to India. However, it is while he is in her stomach that he becomes aroused with passion. This becomes a chink in Monkey's emotional and spiritual armor as he is otherwise without weakness. It is months after the pilgrims bypass the mountain that he falls prey to the magic of the Qing Fish demon, an embodiment of desire. The demon uses its powers of illusion to trap him in a dream world so nothing will keep it from eating the Tang Priest. The story from this point reads disjointedly as the dream world does not adhere to the rules of the physical world.



*A modern illustration of
Sun Wukong, the Monkey King.*

While on a mission to find food, Monkey comes upon a large city flying the banner "Great Tang's New Son-of-Heaven, the Restoration Emperor, thirty-eighth successor of Taizong." This strikes him as odd as it was Taizong who had originally sent them on their mission to retrieve the Buddhist scriptures in India. This either means that the pilgrims' journey had taken hundreds of years, or the city is a fake. He flies to heaven in order to learn more about the Great Tang, but finds that the gates are locked because an imposter Monkey has stolen the Palace of Magic Mists. The situation becomes stranger when he returns to the city and learns that the king has sent someone to invite the Tang Priest to become a general of his military. But when Monkey tries to intercept the messenger, the person is nowhere to be found, and he instead comes upon mortal men flying on magic clouds picking at the foundations of heaven with spears and axes. From them he learns that Little Moon King (小月王), the ruler of the neighboring Kingdom of Great Compassion, has put up a great bronze wall and a fine mesh netting so as to block Monkey's path to India. But because he feels sorry for the Tang Priest, the Little Moon King forced the men to dig a hole in the firmament of heaven so that Xuanzang could hop from the Daoist heaven to the Buddhist heaven to complete his mission. But in the process, the men accidentally caused the Palace of Magic Mists to fall through to earth (hence the reason why heaven blamed it on him).

Question and Answer

At the end of the novel, the author lists twelve hypothetical questions that a reader might ask and answers them. Some of the answers are very similar in nature and, sometimes, contradictory.

The first question asks whether a supplement was even necessary since the original novel did not seem to be incomplete. He explains that it was written so Monkey would face an enemy—in this case desire—that he could not defeat with his great strength. By experiencing desire he learns to separate himself from it, thus helping to bring about true enlightenment.

The second asks why he faces a single enemy who tricks him with magic, instead of many who want to eat the Tang Priest. The author answers this question with a quote by the philosopher Mencius: “There is no better way of learning than to seek your own strayed heart.”[6]

The third asks why Dong waited to reveal the monster Monkey faces at the end of the novel, instead of doing so in the title of one of the chapters like in the original. He states that desire is formless and soundless, meaning people can be affected by it without knowing it. Therefore, the Qing fish monster is present throughout the entire book.

The fourth asks how it’s possible for the spirit of Qin Hui, who lived during the Song, to be in the Tang Dynasty. Dong points out that anything is possible in a dream.

The fifth asks why Monkey becomes the fearsome King Yama in the future. He explains a person who travels to the future must embolden their spirit when facing adversity. By killing the six thieves and torturing Qin, Monkey is able to break free of the Qing fish’s power.

The sixth asks why the Tang Priest becomes a general. He becomes a general to wipe out the forces of desire.

The seventh indirectly asks why the Tang Priest cries when a young girl plays the pipa.[7] Dong quotes the Buddhist tenet that sorrow is the source of desire.

The eighth asks how it’s possible for Monkey to have a wife and children. He states that the book is simply a dream.

The ninth asks why a chaotic battle erupts between the five armies after Monkey escapes from inside the Qing fish. It’s because the accumulation of desire reaches the breaking point. It can be likened to being forced awake during the worst part of a nightmare.

The tenth asks why Monkey is able to escape the dream world just by participating in combat. Dong says combat is how he kills his desire.

The eleventh asks if it’s possible to gouge holes in heaven like the flying men do. This is not directly answered. The author states Monkey would not have been able to be trapped inside of the Qing fish without encountering these men. The twelfth asks why the Qing fish is portrayed as being young and beautiful. Dong explains that these are the qualities that desire has taken from the beginning of time.[8]

There is a debate between scholars over when the book was actually published. One school of thought favors a political interpretation which lends itself to a later publication after the founding of the Qing Dynasty (1644–1911). The second favors a religious interpretation which lends itself to an earlier publication during the late Ming Dynasty (1368–1644). Proponents of the political interpretation take the *qing* (情, desire) of the Qing fish to be an allusion to the *qing* (清, pure) of the Qing Dynasty (清朝).[9] The English translators of the book, who appear neutral in the debate, point out three things that may support this view: First, the reason Dong included Qin Hui in the story may have been because the Prime Minister historically betrayed the Song to the Jurchen-ruled Jin Dynasty. Centuries later, the Manchu chieftain Nurhachi, an ancestor of the Manchus, founded the Later Jin Dynasty in 1616. This dynasty was later renamed the Qing Dynasty in 1636. So even if the book was published prior to the fall of the Ming Dynasty in 1644, the Qing fish may indeed have been meant as an analogy for the Qing. Second, Monkey is offended by an odor created by Tartars “right next door.”[10] Since the Manchus resided “next door” to northern China, the idea of an invasion may have been on Dong’s mind while he was writing the book. Third, Dong may have been ridiculing the Ming’s inaction towards an imminent Manchu invasion when the New Ancient tells Monkey that his body will take on the stink of the barbarians if he stays too long.[11] Proponents who favor the political interpretation include the scholars Xu Fuming and Liu Dajie.[12]

*Sudhana learning from one of the fifty-two teachers
along his journey toward enlightenment.
Sanskrit manuscript, 11-12th century.*



Proponents of the religious interpretation prefer to take the Qing fish for what it is, an embodiment of desire. The author Dong Yue is known to have been alienated by Buddhism’s denigration of desire, and so the Tang Priest’s position as the General of “Qing-killing” is simply a satire aimed at the religion. Madeline Chu believes the constant repetition of the color green (青, *qing*)—green cities, green towers, green robes, etc.—is an analogy for human emotions. She also points out that the Chinese characters used to spell Little Moon King (小月王) are visually similar to the three that comprise desire (情).[13] The English translators note that the physical Tower of Myriad Mirrors recalls a tale from the Buddhist *Avatamsaka Sutra* in which the Bodhisattva Maitreya creates a self-contained universe inside of a tower in order to bring about the enlightenment of Guanyin’s disciple Sudhana. Therefore, Monkey is just like Sudhana because the events he experiences inside of the tower eventually leads to his enlightenment.[14]

There are also other reasons to accept a Ming publication. The scholar Lu Xun muses, “Actually the book contains more digs at Ming fashions than laments over the fate of the country, and I suspect that it was written before the end of the [Ming] dynasty.”[15] Most importantly, there is a woodblock edition of the novel that was printed during the 1628-1644 reign of the Chongzhen Emperor. The preface is dated to the year xinsi, which Madeline Chu believes to be the year 1641. Additionally, a note appearing in the poem “Random Thoughts” (1650) comments that the author Dong Yue “supplemented the *Xiyouji* ten years ago,” which dates the writing of the novel to 1640.[16]

Influences

The *Supplement's* episode of the torture of Qin Hui in hell has many elements that appeared in earlier fictional literature. The idea of someone serving as an adjunct king of hell was first mentioned in a collection of oral traditions called *Popular tales of the Record of the Three Kingdoms* (三国志评话), the literary ancestor of the *Romance of the Three Kingdoms*. [17] This was one of five such compilations printed in the *Newly Published, Fully Illustrated Popular Stories* (新刊全相评话) series during the reign of Yuan Emperor Yingzhong (1321-1323). [18] It was later popularized in Feng Menglong's *Stories of Old and New* (古今小说, 1620), a collection of original works and earlier oral traditions. [19] The tale entitled "Sima Mao Disrupts Order in the Underworld and Sits in Judgment" is about a poor Han Dynasty scholar named Sima Mao who is constantly passed over for promotion to various government posts in favor of wealthy men who underhandedly pay for their positions. Sima writes a poem criticizing the celestial hierarchy and claims he could do a better job at righting wrongs than the king of hell. The Jade Emperor of heaven initially wishes to punish Sima for his blasphemy, but the embodiment of the Planet Venus talks him into letting the scholar act as the King of Hell for twelve hours to test his worth. Sima is given Yama's throne under the stipulation that he will enjoy success in his next life if he solves hell's most difficult cold cases, but will be damned never to be reborn into the human realm if he fails. He tries four cases involving famous Han Dynasty personages—Han Xin, Peng Yue, Liu Bang, etc.—and passes sagely verdicts. For his great deed, Sima and his wife are born into wealth in their next lives. [20]

Portions of the story dealing with Yue Fei's retribution originally appeared in several storytelling compilations, including the fifteenth-century work *An Imitative Collection of Stories* (小品集), and in an early folklore biography on the general named *Restoration of the Great Song Dynasty: The Story of King Yue* (大宋中兴岳王传, c. 1552). [21] Feng Menglong later used such oral tales when he adapted the aforementioned story about Sima Mao to write "Humu Di Intones Poems and Visits the Netherworld," which was included in his collection. [22] It is about a poor Yuan Dynasty scholar named Humu Di (胡母迪) who fails to gain a government post because he cannot pass the imperial exams. After a bout of drinking, Humu writes a series of poems criticizing heaven for not punishing the wicked and states he would torture Qin Hui for the murder of Yue Fei if he was the king of hell. [23] For his irreverent remarks, Humu's soul is dragged to the Chinese underworld of Diyu. There, King Yama orders an underworld official to take Humu on a tour of the various tortures of hell in order to witness firsthand the result of karmic cause and effect. The two first come to Qin Hui's personal hell where his punishments are similar to those mentioned in the *Supplement*. His destroyed body is blown back into its proper form by a "sinister whirling wind" after each punishment has been metered. The official explains after three years of continuous torture, Qin will be reborn on earth as all manner of animals, including pigs, to be slaughtered and eaten until the end of time. The two then view the tortures of other wicked people before returning to Yama's palace. After having tea with the souls of righteous men waiting on their rebirths, Yama sends Humu back to the world of the living satisfied that the heavenly hierarchy is doing its job. Humu becomes an official in hell upon his death years later. [24]

The headless ghost of Yue Fei confronting the recently deceased spirit of Qin Hui in hell.

The plaque held by the attendant on the left reads: "Qin Hui's ten wicked crimes."

From a 19th century Chinese Hell Scroll.



A modified version of the former tale appears in Yue Fei's later folklore biography *The Story of Yue Fei* (1684). This story is about a rich, drunken Song Dynasty scholar named Hu Di (胡迪) who writes a blasphemous poem and is himself dragged to hell for his remarks about King Yama. He is taken on a tour and attends the punishment of the recently deceased Qin Hui, which includes the same tortures and endless karmic rebirths as animals. Qin's damaged body is, again, put back into its proper form by a magical wind. Hu returns to Yama's palace convinced that he was too quick to judge the ways of heaven and hell. Yama allows Hu to write out formal charges against Qin and his family. Meanwhile, in a manner similar to the *Supplement*, the soul of Yue Fei is brought to hell. He learns the reason he suffered an untimely death is because he went against the ways of heaven in his former life.[25] Qin Hui is then brought before Yue to be summarily beaten with iron rods for the charges brought against him. After seeing the general off from Hell, King Yama orders a demon to quickly return Hu's soul to the world of the living in order to avoid his earthly body from decomposing. He lives a life of charity and dies in his 90s.[26]

The story of Qin's torture in hell is so well known that the Daoist Eastern Peak Temple, which is famous for its statuary representations of the celestial hierarchy, has a small hall dedicated to Yue Fei in which a likeness of the former Prime Minister is being led off to the underworld by a demon.[27] It is also important to note that Yue Fei's headless ghost is a prominent fixture in religious Chinese Hell Scrolls.[28]

Notes

- [1] Madeline Chu, "Journey Into Desire: Monkey's Secular Experience in the Xiyoubu," *Journal of the American Oriental Society* 117, no. 4 (Oct. - Dec., 1997): 654-64, 654.
- [2] Dong, Yue, Shuen-fu Lin, Larry James Schulz, and Cheng'en Wu. *The Tower of Myriad Mirrors: A Supplement to Journey to the West*. Ann Arbor: Center for Chinese Studies, The University of Michigan, 2000.
- [3] Chu, 9.
- [4] He kills the thieves in chapter 14 of the original novel. The appearance of their ghosts in the *Supplement* is most likely meant to represent lingering feelings of desire that Monkey has. The "Six Thieves" are a concept that comes from the *Heart Sutra* of the Buddhist Canon. See C.T. Hsia, *The Classic Chinese Novel: a Critical Introduction*. New York: Columbia University Press, 1968), 129.
- [5] He claims this completes his lessons on the three religions since: 1) the immortal Subhodothi taught him Daoist magic; 2) the Tang Priest taught him Buddhist restraint; and 3) Yue Fei taught him Confucian ideals (Dong, 80).
- [6] Dong, 134.
- [7] This takes place just before the Tang Priest accepts the invitation to become a general for the Great Tang (Ibid, 96).
- [8] Ibid, 133-135.
- [9] The only difference between the two Qings is the type of Chinese radical located on the left of each character. The Qing of desire (情) has the radical for heart (心, *xin*), while the character for the Imperial Qing (清) has the radical for water (水, *shui*). Both characters contain the core character green (青, *qing*).
- [10] Dong, 11.
- [11] Ibid.
- [12] Chu, 654, n. 1.
- [13] The three characters are heart (心, *xin*), birth (生, *sheng*), and moon (月, *yue*) (Chu, 9).
- [14] Dong, 9.
- [15] Chu, 654, n. 1.
- [16] Ibid.
- [17] Patrick Hanan, *The Chinese Vernacular Story* (Cambridge, Mass: Harvard U.P., 1981), 8.
- [18] Hsia, 35-36 and 332 n. 3.
- [19] Menlong Feng, Shuhai Yang, and Yunqin Yang, *Stories of Old and New: A Ming Dynasty Collection* (Seattle: University of Washington Press, 2000), xx and xxi.
- [20] Feng, 537-556.
- [21] Shelley Hsueh-lun Chang, *History and Legend: Ideas and Images in the Ming Historical Novels* (Ann Arbor: University of Michigan Press, 1990), 10 and 176.
- [22] Yenna Wu, *The Chinese Virago: A Literary Theme* (Cambridge (Mass.) u.a: Harvard Univ. Press, 1995), 242 n. 33.
- [23] This particular tale claims Yue Fei to be a reincarnation of the famous Han General Zhang Fei (Feng, 565). Yue Fei's popular folklore biography *The Story of Yue Fei* (1684), on the other hand, states Yue to be the celestial bird Garuda reborn on earth (Hsia, 154).
- [24] Feng, 557-571.
- [25] This differs from Yama's opinion given in Feng's work. He claims Yue Fei died unjustly for no certain reason (Ibid, 565).
- [26] Cai Qian, *General Yue Fei*, Trans. Honorable Sir T.L. Yang (Hong Kong: Joint Publishing (H.K.) Co., Ltd., 1995), 859-869.
- [27] L. C. Arlington, and William Lewisohn, *In Search of Old Peking* (New York: Paragon Book Reprint Corp, 1967), 257-258.
- [28] K.E. Brashier, "Posthumous Honors for Loyalists," *The gates to Taizong's Hell*, [Extreme Loyalty on Behalf of the State](#) (accessed November 7, 2010).

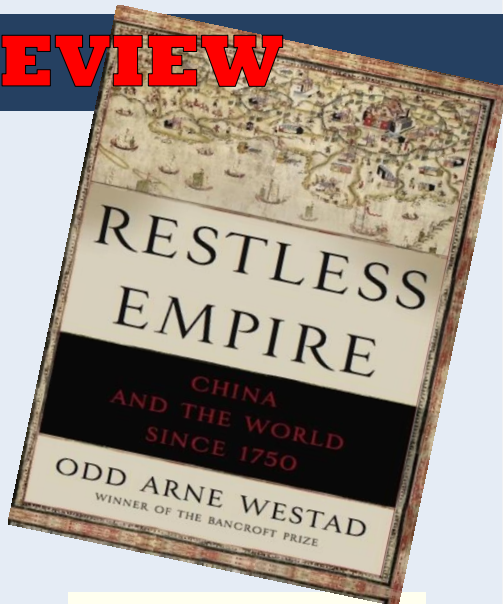
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BOOK REVIEW

by f0ma

Odd Arne Westad was introduced to me last year as a Cold War historian. As such I'm surprised to see him writing about China. After some background reading, it turns out he's in fact fluent in Mandarin and is knowledgeable about East Asian current affairs. However I'm always curious (if not a little sceptical) of historians who step out of their comfort zone as it were. Granted I'm sure he can provide an excellent overview of China in the Cold War era and beyond, and I suppose the time frame of 1750 onwards isn't too broad, though I can't say for certain how well he'll cover the Qing dynasty. Still, I am happy to see a new dedicated work on Chinese history and it's good to see a historian branching out. I intend to read Jonathan Spence's work first, then afterwards I'd be interested in seeing how Westad's holds up in comparison. With it's sub-title 'and the World', I'm hoping he provides a new perspective on Sino-Japanese relations in the Qing era in particular. I'd very much like to hear what he has to say on Ryukyu trade and the first Sino-Japanese War. If he covers islands disputes up to the modern era that would be a plus too.



Odd Arne Westad FBA (born, Aalesund, 5 January 1960) is a Norwegian historian specialising in the Cold War and contemporary East Asian history.

Westad has published thirteen books on international history and contemporary international affairs, including an updated version of *The New Penguin History of the World*. He is a co-editor of the three-volume *Cambridge History of the Cold War*, with Professor Melvyn Leffler of the University of Virginia., published in 2010. His new book, *Restless Empire: China and the World since 1750*, was published in 2012.

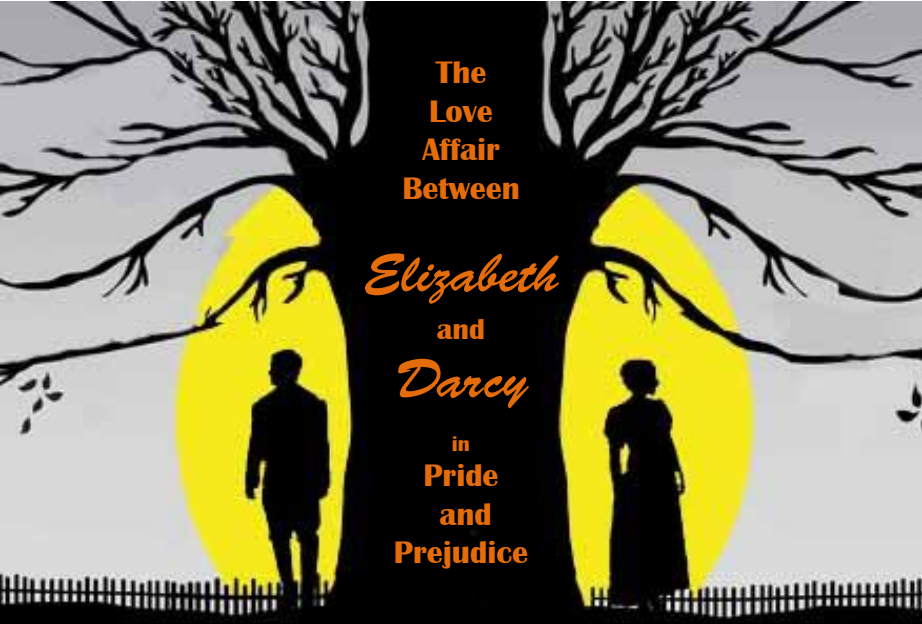
He was elected a fellow of the British Academy in 2011. -- Wiki

To anyone who knew his music, a first encounter with Dmitri Shostakovich could not fail to be startling: in contrast to the elemental force, bombast, grandeur of his works, he was a *chétif* figure, the perennial student, unassertive and shy, who looked as though all the music could be wrung out of him in a couple of song cycles. For a long time he was under a cloud, then he put his neck beneath the yoke, wrote to move the multitude, and received every honor. He gave the world marvelous works, but I feel that in his heart of hearts lay concealed many other masterpieces which he took unwritten to the grave in August 1975. Had he been free to develop as he wished, I imagine his music would have been more subtle, more harmonically experimental, repudiating the blatant effects which can coarsen his best writing. I see this as the greater pity because I personally owe him much, for his brilliant Violin Concerto offers violinist most gratifying opportunities to bring the house down.

— Yehudi Menuhin
Unfinished Journey —

YEHUDI MENUHIN & DMITRI SHOSTAKOVICH





**The
Love
Affair
Between**

Elizabeth
and
Darcy
in
**Pride
and
Prejudice**

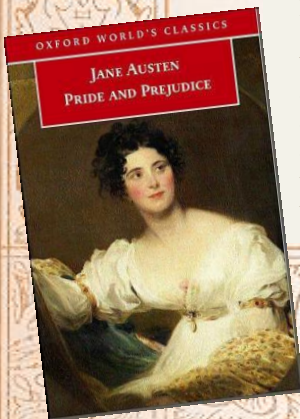
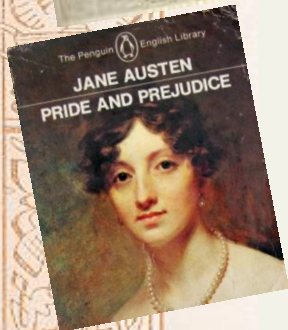
"It has been coming on so gradually,
that I hardly know when it began, but I
believe I must date it from my first
seeing his beautiful
grounds at Pemberly."

the above lines occur in
Pride and Prejudice
written by Jane Austen in 1812-13

by sarahsmith

Reflective of Elizabeth's perception of her attraction and affections towards Mr. Darcy, the dialogue is said by her. As David Spring analyses in his essay, the Bennets belong to the class of landed gentry where as Mr. Darcy belonged to the aristocratic landowners. It would perhaps be unfair to judge Elizabeth harshly due to this statement of hers because she believed in a "marriage of true affection". When she reached Pemberly, she realized that Mr. Darcy was not the "most disagreeable man" she earlier thought him to be, she regretted the fact that she could have been the mistress of that place but soon her regret turned into normalcy when she counter opined that perhaps her favorite relatives (the Gardiners) could not have visited her frequently if that had been the case.

The Elizabeth-Darcy liaison in the novel is a perfect example of coming together of complementary personalities and forming a union built on the solid foundations of trust, respect and gratitude. Richard Simpson comments "Austen exhibits no ideal characters, no perfect virtue, no perfect vice." and this is exemplified by the protagonists here. According to Marilyn Butler, Elizabeth and Darcy are presented as polar opposites; his hauteur seems as different as possible from Elizabeth's informality. But the story cannot be shunned just as the meeting and attraction of opposites, the relationship is a complex one per se. It all began when Darcy accompanied his friend, Mr. Bingley to Netherfields and presented himself to be a "cold, proud and fastidious" man, that wounded Elizabeth's pride and led her to form a strong prejudice against him. The subsequent meetings continued in the same manner till Darcy realized his ardent love for her, proposed to her and was rejected.



Austen's narrative does not represent the stereo-typical romances toying with the ideas of "eyes meeting, sparks flying", love at first sight or chance encounters. What she portrays is actually 'hate at first sight' points' butler, but it is essentially the same. the first proposal that Mr. Darcy makes is drab and decorated with a sense of pride and condescension, though it is not rehearsed in the front of the mirror (like Mr. Collins),nor does it unnecessarily pressurize her to give an affirmation. It is not clearly depictive of his feelings towards her and how and what about her did he love. What pride and prejudice offers in its conclusion is a 'bilateral disarmament' between the two analyses (Susan Fraiman), Elizabeth gives up her prejudice and Darcy relinquishes his pride. Darcy woos away not Elizabeth's prejudice but her judgment entire. The intricacies woven in this association are understandable as they spell out the underlying theme in the novel that "first impressions can be deceptive". It takes them the entire length of the novel to understand each other's disposition and realize their love for each other. As Elizabeth clearly points out the reasons for Darcy's interest held captive by her as her behavior to him being always uncivil, her impertinence and liveliness of character. Since Mr. Darcy was sick of seeing civility, officiousness and deference in all the women of his rank. He was attracted to her by the sharpness of thought, free and opinionated assertions and sensibility which she exuded in her judgments.

Shostakovich



**A BRIEF MOMENT
WITH GENIUS**

"What can be considered human emotions? Surely not only lyricism, sadness, tragedy? Doesn't laughter also have a claim to that lofty title? I want to fight for the legitimate right of laughter in "serious" music."



CARTA DE LOGU DELL'ARBOREA

A brief history of the Giudicato and its legal code
by M.E.T.H.O.D.



Historical Premises

After the fall of the Roman Empire, the Island of Sardinia was occupied by the Vandals and in 534 was conquered by the forces of the Byzantine Empire, becoming a province of the Exarchate of Africa. The Emperor appointed a "praeses" with civilian powers residing in Cagliari, while a "dux" was in charge of military matters.

Despite the Byzantine domination, most of the Sardinian hinterland was still independent(the Greek were forced to built an heavily garrisoned limes to circumscribe the "barbarian" lands),pagan(they still worshipped the ancient Nuragic deities) and politically fragmented, but in the year 594, Pope Gregory the Great managed to convert to Christianity Ospitone, the most influential and powerful leader of the "barbarians".

During the following centuries, the Arab expansion led to frequent Saracen raids and attacks on the island(the first one happened in the year 705), greatly deteriorating the relationship between the native Sardinians and the Empire and by the start of the Xth century, the Byzantine hegemony was de facto over.

The Sardinians immediately divided the island in several autonomous administrations, each of them ruled by a "Giudice"(from the latin "iudex"- "Judge"), but an out-and-out monarch in terms of power.



The 1015-16 sea invasion led by the Balearic lord Mujāhid al-Āmirī was repelled by the inhabitants of the island, with the help of the fleets of Pisa and Genoa. The Pisan and Genoese intervention, approved and sponsored by Pope Benedict VIII, predates the Crusades by eighty years.

The two Maritime Republics, eager to extend their commercial and political influence over the island, began to quarrel and the dispute soon escalated into an all-out conflict. The Giudicati, often at war with each other, were unable to resist these foreign powers and gradually became protectorates of either Pisa or Genoa.

Meanwhile, the Papacy itself laid its claims over the island and started to interfere with Sardinian matters, usually by directly appointing Pisan and Genoese bishops and Papal legates in the Giudicati controlled by the two maritime republic.

By the start of the 13th century, the Giudicato of Arborea (with Tharros as its capital, later moved to Oristano) was the only autochthonous state left entirely independent. The political situation of the island changed when Pope Boniface VIII, in the aftermath of the Sicilian Vespers, granted Sardinia to the crown of Aragon in order to settle the dispute between The House of Anjou and the Catalan kingdom (1297), therefore laying the foundation for an Aragonese invasion.

The Catalan forces landed on the island only in 1324, when Alfonso, the son of king James II of Aragon defeated the Pisan forces at the battle of Lucocisterna and in less than a year, the Crown of Aragon completely replaced Pisa as the mayor power in Sardinia ((Regnum Sardiniae et Corsicae)).

The Giudicato of Arborea, initially favourable to a Catalan intervention, changed its position and in 1353, under the leadership of Marianus IV, declared war to the Crown of Aragon. The forces of Arborea, supported by the Doria family (of Genoese origins), started an immediate offensive and the soon began to expand the dominions of Marianus IV at the expense of the Peter IV of Aragon.

After a ten-year truce, hostilities started again in 1364; they reached their climax in 1368, when a Catalan expeditionary force was crushed near Oristano. With the fall of Sassari, the island of Sardinia was completely under the control of the Giudato of Arborea (save for the two towns of Cagliari and Alghero, supplied by sea by Aragonese ships).



Unfortunately, Marianus IV didn't live to see the entire island under his rule: he died of plague in 1376, while planning the final military expedition against the foreign invaders.

CARTA DE LOGU
DELL'ARBOREA

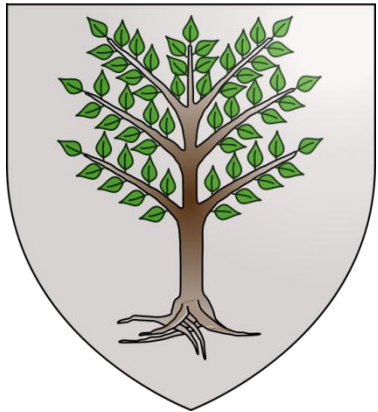
ELEANOR OF ARBOREA

After the death of Marianus IV and the short reign of Ugone III (killed by his own people due to his extreme violence and despotism), the throne was inherited by Federico Doria Bas, who was only six years old at the time(1383).

Eleanor, daughter of Marianus IV and mother of Federico therefore proclaimed herself Giudicessa(female judge) of Arborea, acting as a regent on the behalf of his underage son. Eleanor, who ruled Arborea from 1383 to 1404, is considered the most prestigious Sardinian ruler and a local heroine. Born in 1340, she was married to Brancaleone Doria, following the pro-Genoese policy of his father, kept a well-balanced and wise policy throughout her reign, moving away from the authoritarian positions of her brother Ugone III.

In 1383, his husband Brancaleone, while on a diplomatic mission at the court of Peter IV of Aragon, was arrested by Catalan authorities and transferred to Cagliari, one of the few Sardinian cities still under their control. Eleanor acted swiftly and resumed the war: her forces were able to free Brancaleone from his captivity and recapture almost every portion of the island.

During her reign, Eleanor administered the Giudicato with an outstanding acumen and went down as one of the greatest lawmakers in Medieval history: in 1392 she enacted the Carta de Logu, the official legal code of the Giudicato of Arborea.



Coat of Arms of the Giudicato of Arborea

THE CARTA DE LOGU

The first version of the Carta De Logu was proclaimed by Eleanor's father Marianus IV, but it was the personal intervention of Eleanor that made the code one of the best of the its epoch, perfectly suited for the citizens of the Giudicato.

The Carta De Logu stands out for its organic, coherent and methodical coverage of the legal order; the code itself is made up of 198 articles and, covering civil and penal law, plus some areas identified by several jurists as "primitive" precepts of constitutional law. This legal code was also intended as a collation of the most important laws(customs and edicts) used in the Giudicato before its advent.

Due to the economic nature of the Giudicato, a good portion of the norms deals with "rural problems", especially the conflicts between farmers and cattlemen(e.g. protecting fenced-in cultivated areas from bovines and other large-sized animals) The Carta De Logo regulates a great number of types of offence, mayor(lese-majesty, treason, murder...) and minor ones (theft, Injuries, adultery...) alike, dictating punish-ments considered extremely harsh and cruel by the modern eye; detention was not considered a punishment in itself, but was applied as a precautionary measures or as an ancillary penalty(like in the case of a failure to pay the compensation).

Fines were usually applied for lesser wrongs (e.g. fifty lire in case of blasphemy), but leading to corpolar punishments (comprising blinding and mutilation) if the monetary sanction was ignored; this situation could even lead to a death sentence, carried out by hanging, decapitation or death by burning.

The introduction of fines had a positive impact in the rural and economically isolated communities of the Giudicato of Arborea, since it helped the development of new trading routes and strengthened the contacts with the central administration.

The Carta De Logu also introduced a series of extremely innovative legal precepts. Women were allowed to obtain a portion of their husband's revenues, creating a sort of de facto protection of the wife in case of widowhood. Other articles contains fire prevention rules and regulations to safeguard local wildlife. Another innovative, almost revolutionary principle introduce the equality before the law.

Moreover, the code issued by Eleanor offered for the first time a legal system cognizable by the whole population(it was written in Sardinian instead of Latin) For all these reason, the Carta De Logu is considered one of the best legal codes of the Medieval period, inferior only to the Liber Augustalis promulgated by the Emperor Frederick II.

CONCLUSIONS

By the start of the XVth century, the island of Sardinia was the scene of a new plague epidemic, decimating villages and towns alike and leading to the death of Eleanor in 1404 and of her heirless son Marianus V in 1407 (Eleanor's first born son Federico had died during the conflict with the Crown of Aragon). The title of "Giudice" then passed to William III of Narbonne, grandson of Beatrice d'Arborea (Eleanor's younger sister). Taking advantage of the internal weakness of the Giudicato d'Arborea (caused by both the plague and the succession crisis), the King of Aragon, Martin I, decided to send a landing force commanded by his son Martin of Sicily and the war was soon resumed.

On June 1, 1409, the Genoese relief fleet was destroyed by the Catalans and twenty nine days later, the army of William III (consisting of 17000 soldiers from the Giudicato, plus some Narbonnese and Genoese allies) was crushed at Sanluri by the less numerous but professional force of Martin, laying the foundation for the downfall of the Giudicato. The Catalan King of Sicily himself died shortly after of malaria, but the war was carried on by his lieutenant Pietro Torrelles and Oristano, the capital of Arborea was captured on May 29, 1410.

Despite being without the support of their capital, the population of the Giudicato kept fighting the Crown of Aragon with highs and lows, until William III decided to sold all his rights to Arborea to Alfonso V of Aragon (from the House of Trastámara) for 100000 gold florins. The island of Sardinia remained under Aragonese/Spanish control for almost three hundred years, until the Treaty of London, in the aftermath of the War of Spanish Succession, ratified the handing over of Sardinia to the house of Savoy, thus creating the Kingdom of Sardinia (which later became the founding state of the Kingdom of Italy).

The Carta de Logu was not affected by all these historical events and was only repealed in 1827, when Carlo Felice of Savoy enacted the "Codice Feliciano", proof enough to show the quality of Eleanor's code, still studied today by many historians, jurists and philologists



Celtic peoples first enter history in

the 6th Century BC, when they are mentioned under the name of "Keltoi" by the Greek writer Hekataeos.

By the 1st Century AD, most of of Europe had been

the Celtic tribes subjugated by

Rome, but their

cultural

and linguistic

legacy

persists

to the modern

day.

Recent descendants of the Celts played major roles in the colonization and conquest of the New World, and have fought with great heroism in all of the modern world's wars.



Very little is truly known of the ancient Celts' religion. The names of many of the gods worshipped by the tribes of Gaul are known through Latin or Gallo-Latin inscriptions made in late pre-Roman and Roman times - but the rituals with which these gods were celebrated have long since been forgotten. Likewise, the druids, who were apparently the "priests" of Celtic society, have been obscured by the passage of time and the secretive nature of their order.

All kinds of people - from spiteful Roman statesmen to admiring neo-pagans - have attempted to use, and misuse, what little is known of ancient Celtic religion for their respective agendas. The Romans were quick to point the Celts out as a race of heinous savages who lived to plunder the riches of civilization and brutally kill their captives - while many modern Celtophiles portray them as a race of noble mystics who lived in harmonious understanding with nature.

One of the charges the Greeks and especially the Romans laid at the feet of the ancient Celts is that of human sacrifice. Both the Greeks and Romans had a history of killing human beings for spiritual purposes - human sacrifice as we picture it was not completely outlawed in Rome until the reign of Trajan, and the gladiatorial combats were in fact descended from an Etruscan funerary sacrifice tradition. But by and large, the Greeks and Romans had abandoned the practice by the time they came into contact with Celtic peoples and even when they did sacrifice victims it was only in times of great crisis (e.g. the defeat at Cannae).

The Cimbri and Teutones, who invaded Gaul and northern Italy at the end of the 2nd Century BC, sacrificed captured Roman soldiers to their gods. The victims had their throats cut over giant gold cauldrons - not unlike the famous Gundestrup Cauldron found in Denmark. Incidentally, the Gundestrup Cauldron depicts a scene of a man being drowned in a cauldron. The Pictish stones of the Scottish Highlands, dating from about the 3rd to the 9th Centuries AD, also depict people being drowned in buckets or cauldrons.

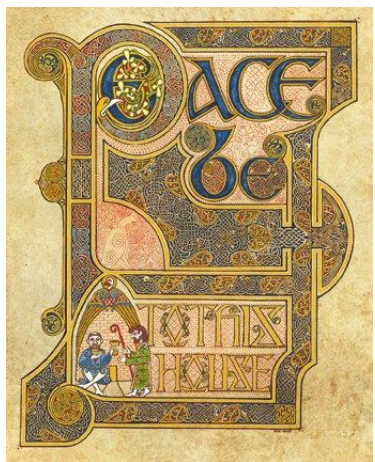


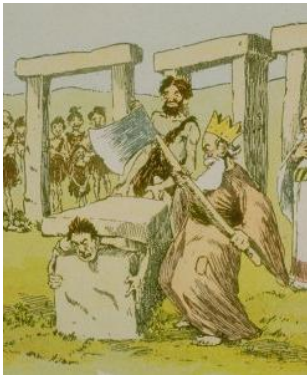
The Lusitani of Portugal - a partially Hispanic, partially Celtic people - were said to have butchered pregnant women as offerings to their fertility goddess. The Galatians - descendants of Gaulish mercenaries who settled in Phrygia - were accused of human sacrifice on several occasions - most famously in the aftermath of a great victory over a Greek army, they killed all the most attractive and well-built captives. Lucan, Tacitus, and others record incidents of human sacrifice in Celtic culture. Tacitus tells of the black-robed female druids of Mona, who were drenched in the blood of slain prisoners. The Britons were also accused of human sacrifice during the contemporary revolt of Boudica - female Roman captives were hung, their breasts cut off and sowed onto their mouths, apparently as offerings for the British war-goddess Bouda.

Druids were rumored to deal fatal blows to prisoners with weapons, and then record the man's death throes to use for the prediction of the future. Sacred druidic groves in the forest were alleged to have been splattered with the blood and innards of both human and animal offerings. Julius Caesar recorded the most infamous case of all - the "Wicker Man". Dozens of captives would be crammed into a giant wooden giant, which would then be set on fire. Caesar notes that the victims were usually criminals, but innocent people were used if there weren't enough law-breakers to fill the giant.

At least as early as the 4th Century BC, the Graeco-Roman world considered the slaughter of human victims for purposes of divination or divine appeasement to be an essential part of their stereotype of the northern Barbarian. By the time Tacitus wrote about the wild women of Mona, and the vengeful horde that marched under the Queen of the Iceni, Roman audiences were expecting to hear scandalous tales of what the Celtic *barbari* were doing with their captives - just as they were expecting to hear of how the Celts had charged into battle, naked and screaming like madmen, and had fallen under the swordstrokes of Rome's all-conquering legionaries like wheat before a farmer's scythe. It was all part of a "noble savage" legend that was relished by the people of the Empire.

But how much evidence for human sacrifice have the Celts themselves left us? The Gundestrup Cauldron and three or four Pictish stones depicting apparent ritual drownings are the only artistic portrayals of such rituals to be found in all of the ancient Celtic world. And even the true meaning behind these depictions is debateable. The "Cauldron of Rebirth" - a magical means by which souls were transported from this world to the Otherworld, and back again - appears in Welsh literature. Perhaps the Cauldron and these stones in fact depict a reincarnation ritual, a sort of pre-Christian baptism?





In ancient and early medieval times, adultery was a capital offense (at least for women) in Germanic society. Women found guilty of adultery were stripped and had their heads shaved before they were paraded around the village and suffered verbal and physical abuse at the hands of their fellow tribesmen. Such luckless offenders were then bound and thrown in a lake to drown. This explains at least some of the modernly-named "bog bodies", people that were deliberately thrown in a bog - often after being bound and tortured - to drown. If similar customs existed in Celtic culture - then perhaps the Celts were not "sacrificing" people as the Romans thought - but were in fact executing murderers and adulterers? Even Caesar noted that the ideal victim for the Gaulish "Wicker Man" ritual was a criminal.

Pre-Christian and early Christian Gaelic literature is one of our best, and arguably purest, glimpses into the culture and worldview of Iron Age Celtic tribes. In all of Ireland's rich and ancient mythical tradition - there is only one reference to human sacrifice. The High King of Teamhair, Tigernmas, set up an idol called Cromm Cruach, and ordered that children be killed as offerings to it. It was, ironically, the druids of Ireland that brought an end to this bloody cult, murdering Tigernmas during a frenzied ceremony around the idol.

But it should be remembered that the first men to commit Ireland's oral histories and mythical cycles to writing were Gaelic Christian monks - they were neither pagans, nor prejudiced Catholic priests. They were men who were Christians in terms of what they believed, but who were still very much a part of Celtic culture and had a great reverence for the old ways. Indeed, Ireland's first Christian teachers saw themselves as druids, and even called Christ "The Chief Druid" and "The King of the Summerland". So these first Irish Christians were in fact prejudiced in favor of the druids, and would not have been too keen to remember - let alone commit to writing - any brutal deeds done by their spiritual forefathers.

We have little more than Graeco-Roman propaganda writings - and a few shabby pieces of native evidence that can be interpreted in many different ways - as proof that the ancient Celts did indeed kill their fellow men as offerings for the gods. It is one of the thousands of ancient mysteries that, at this late hour in human history, we will probably never be able to satisfactorily solve.

In English musical notation we have the letters A to G.

From these a limited number of words can be formed. The German language adds two additional letters 'H' and 'S'. In addition the note 'B flat' is written 'B' while 'B natural' is 'H' and 'E flat' is called 'Es' and pronounced like the letter 'S'. Therefore it is possible to have the motif BACH. Which in fact was used by the composer. It was also used by Brahms and Liszt and others. In making his monogram Shostakovich took his initial 'D' and the first three letters of his surname in a hybrid German/English spelling.

**DSCH
BACH
BRAHMS**

Like BACH the DSCH motif does not belong to any key but is most likely more fruitful than its famous predecessor. Shostakovich introduces his plaintive motto as its original pitch in the third and fourth movements of the Tenth Symphony and it is omnipresent in his Eighth Quartet. He first openly spotlighted it in 1953, though it occurs earlier and possibly unwittingly in Lady Macbeth of Mtsensk District pitched a perfect fourth higher with a 'near miss' in the Scherzo of the First Violin Concerto of 1947.

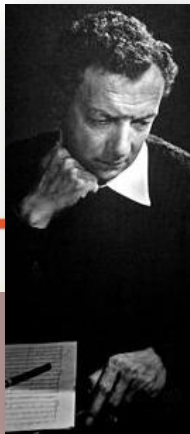
**MUSICAL
MONOGRAMS**

After Shostakovich was in trouble with the authorities in 1936, his fellow composer Benjamin Britten composed a Festival Cantata, Opus 30, ***Rejoice in the Lamb***. This setting of words was written in a madhouse by the eighteenth century poet, Christopher Smart. The words which concern us are: *'For the officers of the peace are at variance with me and the watchman strikes me with his stall. For silly fellow, silly fellow is against me.'* The Shostakovich monogram is featured prominently and the chorus takes up those four notes for the words 'silly fellow'. It is surely more than coincidental that when Shostakovich was in disgrace in Russia with 'officers of the peace', Britten should introduce this secret message of sympathy. Did, then, Benjamin Britten discover and initiate the use of the DSCH motto in 1943? Later, in 1968, he was to dedicate the church parable, *The Prodigal Son*, Opus 81, to Shostakovich.

END

Benjamin Britten

Rejoice in the Lamb



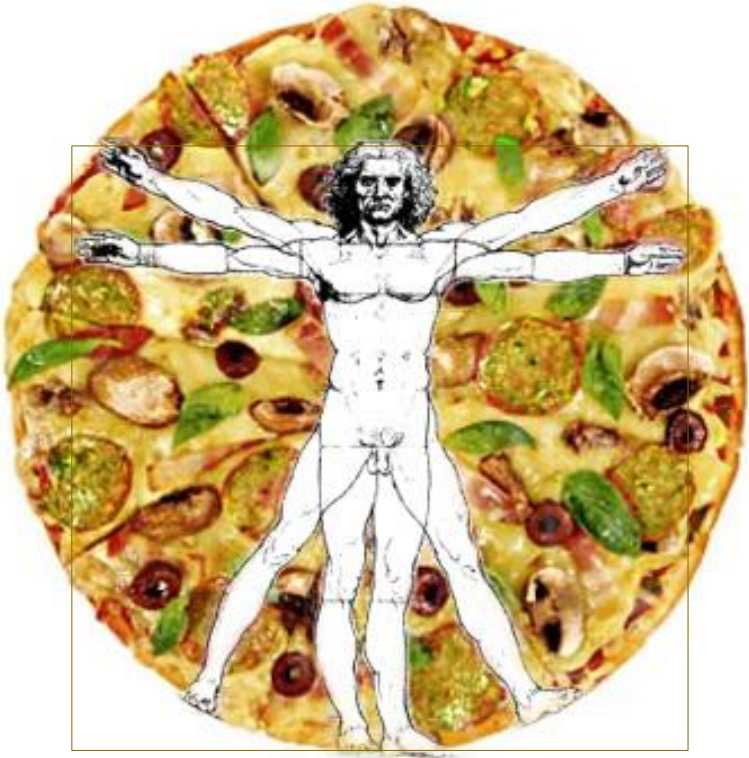
Benjamin Britten



**MUSICAL
MONOGRAMS**

DA VINCI'S

DEATH BY VEGETARIANISM



by Pedro

THE DA VEGAN CODE

“The time will come
when men such as I
will look upon the
murder of animals as
they now look on the
murder of men.”

HELLO
I'm Vegan

...thus spake Leonardo

You may not *know a lot* about da Vinci but you do know that *he did a lot*. He was the kind of guy that could do [as the old song says] anything you could do... and do it better. He has become the iconic image of the Renaissance man. Not only was he an architect, musician, anatomist, inventor, engineer, sculptor, geometer, painter, and a handy guy to have around but we can glean from historic documents that da Vinci was also a vegetarian who respected animals.

Another thing we know is that in the last 5 years of his life he suffered from *right hemiparesis*. *Hemiparesis* is a less severe form of *hemiplegia* whose symptoms include paralysis of the arm, leg, and trunk on one side of the body. Contemporary accounts record that da Vinci could move the impaired side of his body, but with reduced muscular strength.

A vegetarian diet has both positive and negative influences on the cerebrovascular system. In this article we look at the opinions of different medical authorities as to the possible relationship between vegetarian diet and stroke and how it relates to Leonardo's stroke.

Most of our biographical information about da Vinci comes from Giorgio Vasari's book '*Vite de' piu eccellenti architettori, pittori e scultori italiani*' ['The lives of the most excellent Italian architects, painters and sculptors.]. This 1550 book was also the first biography of da Vinci and remains the preeminent source for studying da Vinci's life. Much of Vasari's account was gathered from first hand interviews of da Vinci's contemporaries.

This quote from Vasari is significant:

"...in Florence when he passed places where birds were sold he would frequently take them from their cages with his own hand, and having paid the sellers the price that was asked would let them fly away in the air, thus giving them back their liberty."

We learn more about da Vinci's meat avoidance from Jean Paul Richter. Richter was the first to decipher Leonardo's notebooks. Quoting from Richter's *The Literary Works of Leonardo da Vinci* :

"We are led to believe that Leonardo himself was a vegetarian from the following interesting passage in the first of Andrea Corsali's letters to Giuliano de'Medici:

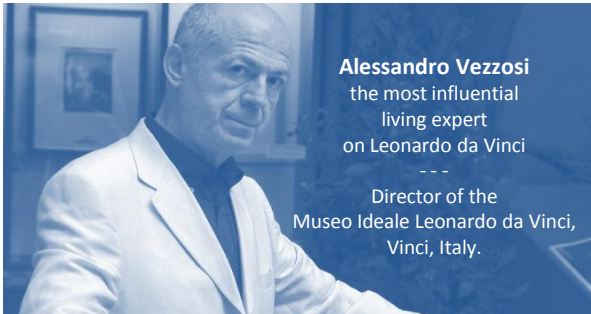
"*Alcuni gentili chiamati Guzzarati non si cibano dicosa alcuna che tanga sangue, ne fra essi loro consentono che si nocchia adalcuna cosa animata, come itnostro Leonardo da Vinci*".



Translation of above: "*Certain infidels called Buzzarati [Hindus] do not feed upon anything that contains blood, nor do they permit among them any injury be done to any living thing, like our Leonardo da Vinci*". Giuliano de'Medici was a patron of da Vinci and the brother of Pope Leo X.

It appears from this letter that da Vinci ate no meat and lived entirely on vegetables.





Alessandro Vezzosi

the most influential
living expert
on Leonardo da Vinci

Director of the
Museo Ideale Leonardo da Vinci,
Vinci, Italy.

Vezzosi [1997] stated that the semi-paralysis of the right side of da Vinci's body would not have affected the left-handed artist's ability to sketch, but did hamper his mobility:

'It probably prevented him from standing up to paint and from holding a palette - but he would still have had enough strength to sit down and draw'. He further writes: 'The painting shows us an elderly Leonardo with all the signs of age, with his right hand suspended in a stiff, contracted position, held up by his robe as if it were a bandage'.

Vezzosi [1997]

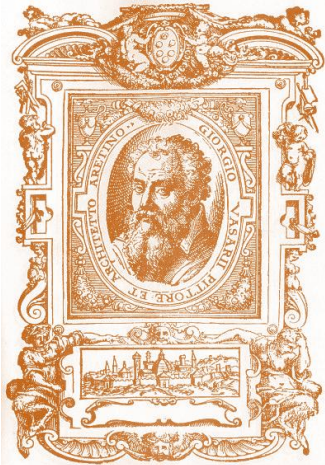
Vezzosi [1997] also reported that the paralysis would explain why several of his paintings were left unfinished. Although he had lost most of the use of his right hand he continued to draw with his left and to teach. It was during this time that he produced studies of the Virgin, studies of cats, horses, dragons, St. George and others nature studies including anatomical studies.

All the historical sources tell us that da Vinci had left hand dominance and always painted with the right. Modern research reveals that artists of his stature do not draw on the right side of the brain but use both hemispheres. Artist of his stature are now known to be ambidextrous; even though da Vinci did not paint with his left hand. This we learn from Antonio de' Beatis, secretary of the Cardinal Luigi d'Aragona, who, together with his master, paid a visit to da Vinci on October 10, 1517. Luckily for historians he was an inveterate diarist who loved to write everything down, and quite literally, and gives us this account:

'On the 10th of October 1517, Monsignor (the Cardinal Luigi d'Aragona) and the rest of us went to see, in one of the outlying parts of Amboise, Messer Leonardo da Vinci the Florentine... the most eminent painter of our time, who showed to his Eminence the Cardinal three pictures: one of a certain Florentine lady (Pacifigia Brandano or Isabella Gualanda), painted from life, at the insistence of the late Giuliano de' Medici; the other of the youthful St. John the Baptist; and the third of the Madonna and the Child in the lap of St. Anne, the most perfect of them all. One cannot indeed expect any more good work from him, as a certain paralysis has crippled his right hand. But he has a pupil, a Milanese, who works well enough. And although Messer Leonardo can no longer paint with the sweetness which was peculiar to him, he can still design and instruct others...'

The only account of Leonardo's death is the one recorded by Vasari. Describing him as an old man, tired and worn out with numerous ailments. He also refers to the 'evil' that plagued Leonardo as he recounts how he died. Vasari speaks of a 'paroxysm' as 'messenger of death'. A contemporary medical historian said, "this term should be construed as an exacerbation of his illness."

In other words he was seized by a strange illness and death occurred suddenly and unexpectedly. Death came as he was talking to his august visitor, the King of France. He was placed on his bed and died in the arms of the king. Our medical scholars say that we "can clearly infer the nature of this event, cardiac or cerebral."



Giorgio Vasari

Medical Notes on the Benefits of Vegetarianism versus Risks of Cerebrovascular Disease

Segasothy and Phillips reviewed the beneficial and adverse effects of vegetarian diets in various conditions. The vegetarian diet, which includes fruits, vegetables, complex carbohydrates, soy bean, legumes, nuts and soluble fiber, could lower the risk of cardiovascular disease through multiple mechanisms such as lowering cholesterol and the beneficial effect of antioxidant vitamins, folic acid, linolenic acid and fiber [**Segasothy and Phillips, 1999**].

Some studies have reported the beneficial effect of a vegetarian diet with respect to vascular diseases. A vegetarian diet with comprehensive lifestyle changes for 1 year showed significant overall regression in coronary atherosclerosis [**Gould et al., 1992**].

An inverse association between fruit and vegetable consumption and stroke has been suggested. In a population-based longitudinal study of 832 middle-aged men with over 20 years of follow-up, for each increment of three servings of fruits and vegetables per day, there was a 22% decrease in the risk of all stroke [Gillman et al., 1995].

The Nutrition Committee of the American Heart Association concluded that trans fatty acid has adverse effects on cholesterol profiles. [Lichtenstein, 1997].



From another perspective, however, a vegetarian diet can be seen to have some adverse effects, and there may in fact be a relation between a vegetarian diet and stroke. For example, while a vegetarian diet can be useful for a short duration, its effects over the long term must be argued as contributing to stroke risk. Adverse effects of a vegetarian diet include the following: while most vegetables oils are low in saturated fatty acids, some are rich in them, and a high intake is associated with elevated plasma cholesterol levels and may be associated with atherosclerosis.

[Council on Scientific Affairs, 1990].

It has been shown that vegetarians have a higher risk of stroke since their intake of total fat and saturated fat is low, and their serum cholesterol level is low. [Segasothy and Phillips, 1999].

As a possible mechanism, it has been suggested that low-fat vegan diets tend to down regulate systemic insulin-like growth factor (IGF)-I activity, which acts on vascular endothelium to activate nitric oxide synthase, thereby promoting vascular health; this downregulation of IGF could thus be expected to increase stroke risk in vegans [McCarty, 2003].



In addition, there is important proof showing a relationship between a vegetarian diet and levels of vitamin B12, folic acid and homocysteine. Substantial nutritional deficiencies in these three vitamins along with mild hyperhomocysteinemia, perhaps through an interplay with the classical cardiovascular risk factors (highly prevalent in this population), could further aggravate the risk of coronary artery disease [Iqbal et al., 2005]. The intake of vitamin B12 is lower in vegetarian diets and deficiencies in this vitamin have been reported in vegetarians, especially in vegans, and this deficiency leads to an increase in plasma homocysteine concentration.

[Abdulla et al., 1981; Huang et al., 2003; Sanders et al., 1978].

In one study, homocysteine values and lipid parameters were measured in groups of adults consuming alternative nutrition (vegetarians/lacto-ovo/vegans) and compared with a group consuming traditional diets (omnivores, general population). The frequency of hyperhomocysteinemia was 53% in vegans and 28% in vegetarians vs. 5% in omnivores. It was concluded that low lipid risk factors but higher findings of mild hyperhomocysteinemia in vegetarians indicated a diminished protective effect of alternative nutrition in cardiovascular disease prevention. [Krajcovicova-Kudlackova et al., 2000].

In a study in an elderly population investigating the relation between homocysteine blood concentrations and vitamin intake, the predominant cause of elevated homocysteine blood concentrations was inadequate blood folate [Selhub et al., 1995].

In the study by Hung et al. [2002] on the effects of a lacto-vegetarian diet on vitamin B status and plasma homocysteine level, fasting plasma homocysteine was inversely correlated with plasma folate and vitamin B12 in the vegetarian group. Multiple regression analysis revealed that plasma folate, vitamin B12 and creatinine were independent determinants of homocysteine variation and contributed to 38.6% of homocysteine variation in the vegetarian versus omnivore group. In addition, fasting plasma homocysteine in the vegetarians correlated negatively with serum threonine, lysine, histidine, arginine and cysteine, and these amino acids contributed to 38.7% of homocysteine variation. It was concluded that a lacto-vegetarian diet is associated with mildly elevated fasting plasma homocysteine levels presumably due to lower levels of plasma vitamin B12 [Hung et al., 2002].

Hyperhomocysteinemia is accepted as an important risk factor of stroke. Elevated plasma total homocysteine is a strong, graded, independent risk factor of stroke, myocardial infarction, and other vascular events [Spence et al., 2005]. The relation between hyperhomocysteinemia and a vegetarian diet seems important and may show an aspect of the vegetarian diet and stroke risk relationship. In patients with non-valvular atrial fibrillation hospitalized for cardiac reasons, increased fasting total plasma homocysteine levels were independently associated with a history of ischemic stroke [Loffredo et al., 2005].



In a retrospective cohort study of 5,056 men and women aged 35-79 years, there was a 69% increased risk of coronary mortality among those with the lowest quartile compared with the highest quartile of serum folate [Morrison et al., 1996].

Results from the Nurses' Health Study demonstrated a significant inverse relation between a dietary intake of folate and vitamin B6 and mortality from cardiovascular disease during a 14-year follow-up of 80,082 women [Rimm et al., 1998].

Studies have shown that high plasma homocysteine concentrations and low concentrations of folate and vitamin B6 are associated with extracranial carotid artery stenosis and an increase in the risk of stroke [Perry et al., 1996; Selhub et al., 1993]. A total homocysteine level of $>10.2 \mu\text{mol/l}$ is associated with a doubling of vascular risk, and a total homocysteine level of $>20 \mu\text{mol/l}$ is associated with an 8-fold increase in vascular risk. [Graham et al., 1997; Nygord et al., 1997].

Folic acid supplementation has been shown to be highly effective in reducing plasma homocysteine levels. [Bouchey et al., 1995].

Supplementation with folic acid, pyridoxine and vitamin B12 is associated with regression of atherosclerotic plaque in the carotid artery [Peterson and Spence, 1998].

It has been suggested that an increase in folic acid and reduction in homocysteine level would potentially prevent an important number of deaths from vascular causes. [Bouchey et al., 1995].

Each 100- $\mu\text{g/day}$ increase in folate is associated with a 5.8% lower risk of coronary heart disease. [Rimm et al., 1998].

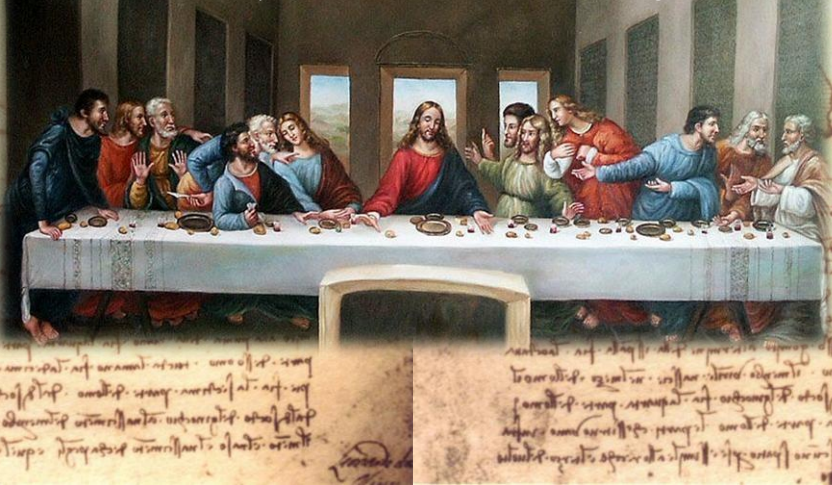
The mechanisms by which homocysteine may cause vascular disease include a propensity for thrombosis and impaired thrombolysis [Nishinaga and Shinada, 1994; Simioni, 1999] and increased oxidation of low-density lipoprotein and lipoprotein(a) [Leerink et al., 1994]. Vitamin therapy with folate, pyridoxine (B6), and cobalamine (B12) reduces the total homocysteine level and reverses endothelial dysfunction induced by high total homocysteine [Brattstrom, 1996; Chambers et al., 1998; Van den Berg et al., 1994]. To decrease the homocysteine level, B12, betaine, and thiols must be used together. [Spence et al., 2005].

"Leonardo da Vinci may have suffered from the adverse effects of his vegetarian diet." [Ozturk, 2009].

Consensus:

His stroke, which resulted in right hemiparesis, may have been related to an increase in homocysteine level because of the long duration of his vegetarian diet. Medical researchers are not aware of any indication suggesting a cardiac cause or of any other major stroke risk factor. Leonardo da Vinci, regarded as the archetypal universal genius, could perhaps have continued to build upon his collection of masterful works had he not suffered from limiting paresis.

"...and then he spake unto them, 'You are what you eat'."



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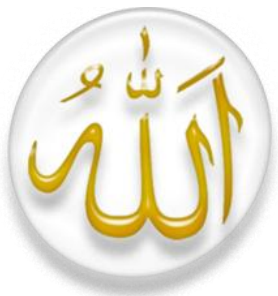
A Few
Islamic
Thinkers
on Modernity


●
by spellbanisher
●

The Islamic World's encounter with Modernity was and is at the same time an encounter with a powerful and expanding West. As Western countries industrialized during the Nineteenth century they also competed for hegemonic influence around the globe in the process spreading a secular theology sometimes referred to as Modernity. This theology, which entails the separation of the religious from the political, challenged the totalizing scope of Islamic doctrine. In rejection of the West, some groups in non-western countries embraced Western notions of secularism. But a strong tide of so-called Traditionalists emerged against westernization who defended the legitimacy and superiority of Islamic society. That legitimacy, though, would be argued for using the terms and values provided by Modernity as Islamic thinkers synthesized Western ideas with their notions of true Islam to argue that the Shariah is the natural path towards the realization of the promises of modernity.

Secularism is tailor-made for Christianity and seen by some Islamic thinkers as incompatible with Islam. A notable quote that represents the compatibility of Christianity and secularism is found in the book of Matthew Chapter 22 verse 21 where Jesus is quoted as saying "Render unto Caesar the things which are Caesar's,

and unto God the things that are God's." The distinction made in this verse is between the spiritual and the political powers. Christianity, at least in modern Protestant definitions, allots faith to the personal realm and does not necessarily need bearing on the political realm. Unlike Christianity, Islam is more a religion of the community than a religion of personal belief. According to Sayyid Qutb, the basic concern of Islam "was to unify the realm of earth and the realm of heaven in one system." And as opposed to Christianity, Islam cannot "be rightly practiced in isolation from society. Its people cannot be Muslims if they do not put [Islam] into effect in their social, legal, and economic system." The consequence of secularization for Islam would not just be the confinement of Islam to the realm of the personal; it would be the violent and eviscerating redefinition of Islam itself.






Allowing the West to redefine Islam would not only rupture the Islamic community from its past and its traditions, but according to Saba Mahmood, the West's efforts to redefine religion are an expression of power, and therefore evidence of Western hegemony. In the West's history, Mahmood argues that Secularization is not so much the separation of religion and the political as much as it was the State's emergence as a superior power. She writes that "it is the state that has the power to make certain decisions that affect practices and doctrines, but not the obverse" and "secularism has sought not so much to banish religion from the public domain but to reshape the form it takes, the subjectivities it endorses, and the epistemological claims it can make." The state redefines religion so that it is compatible with state power. The relationship between the state and the political is not separate and equal. The purpose of secularism is the centralization of power. In Sayyid Qutb's view, secularism eliminates that which divides. In recent times, the so-called democratic project is an attempt to spread freedom and democracy to ostensibly backward Islamic countries. But the history of Islamic nations implies different motivations of Western nations that are not pure. Western nations have always been willing to support dictators as long as those dictators were pro-western. In

the history of Egypt Great Britain incited conflicts between democratically elected Wafd and the king to undermine political stability. In more recent times the United States has supported Saddam Hussein during the Iraq-Iran war of the 1980's and a monarchy in Saudia Arabia. Pushed to its extremes, Secularism is not democratic. It is a top-down imposition from the west, setting a framework so that pro-western governments can emerge in Islamic countries.

The theme of undemocratic top-down western impositions is iterated by other Islamic thinkers who argue that secularism is incompatible with Islamic society. One of the claims that western countries make when they interject into other nations affairs is that they are spreading the seeds of democracy: liberty, equality, and basic human rights. But the history of attempted secularization in Islamic countries is dismal. From 1919 to 1952, the liberal Waf'd party was the most powerful political party in Egypt. For almost three decades the Waf'd had the support of Muslims and Christians alike despite being an elitist secular group with different beliefs from the Muslim masses. But for several reasons, including internecine conflict between wealthy landowners and leftists, the Waf'd party was unable to accomplish the two things which the people had supported it to



do; expel the British from Egypt and resolve dire economic conditions for the working classes.

Consequently, Egypt devolved into chaos and lawlessness after World War II. Sayyid Qutb says that people see a social condition that is unjust and unsatisfactory and so look to other places such as the west to import new systems. The problem, he argues, is that other systems, such as Western secularism, developed in a specific context. Secularism is unnatural to the Islamic world and therefore cannot be expected to bring social justice. Saba Mahmood would implicitly agree with this argument, as she explains that Secularism arose after the religious wars in Europe, something that never happened in the Islamic world. Thus, the west brings solutions to problems that the Islamic community never had; furthermore, many of the problems in the Islamic communities are caused and not solved by western interventions.

Islamic thinkers argued that the answer to problems of social justice would not be found in something foreign like Secularism, but in Islamic institutions. Qutb argues that Shari'ah law brings about equality and liberty because "the Muslim leader does not derive his mandate from 'divine right' nor from any intercession between God and man, but only derives the right to

exercise authority from the Islamic community just as he derives the authority itself from carrying out the Shari'ah, which all can equally interpret and apply..."

It is the Islamic community that gives the Muslim leader the right to lead, but all authority is derived from the law, and since everyone can interpret the law, everyone is equal. Furthermore, the Shar'iah is "imposed by God on all." No one is exempt from the law, and therefore, there can be no political or social classes. In other words, true Islam entails a classless society. Talal Asad explains that the relationship between God and man is "embodied in an existing community with its founding texts and authorized practices." This is important from the belief in Christianity that a relationship with God is personal, because if Muslims relate to God as a community, then the community is liable for the sins of an individual. This may seem oppressive to the individual, but in practice it is a mechanism against injustice. It requires active participation. Whereas in the West political participation is seen as a right to be exercised optionally, political participation in an Umma, a Muslim community, is a duty. If political discourse is necessary for a rational society, as argued by western thinkers such as Immanuel Kant, then the Umma is the ideal institution for discourse. A community based relation

with God would also tend to discourage exploitation and the individualistic ethos that lead to mass wealth inequality. Thus, "True Islam," as Qutb would put it, fosters social justice.

In arguing that "true Islam" is the real path towards social justice, these Islamic thinkers acknowledged the values promulgated by the West. Islamic thinkers broke from Western notions that Secularism was a universal doctrine, arguing that secularism was a historical development that only works within a historical framework. But what Islamic thinkers also acknowledge is the western notion that they universal and natural evolution of all societies is towards greater liberty, equality, and well-being. When Qutb argues that Islamic institutions foster social justice because Islamic institutions historically evolved with the Muslim community, he acknowledges that social justice is an evolution of sorts. Furthermore, the rationality and legitimacy of any system is to be judged by whether it fosters social justice or not. This is perhaps the most radical redefinition of Islam. Islam is to no longer be defined by its traditions and its practices. "True Islam" is determined by how well it fosters social justice. If the system does not foster social justice, then it is not "True Islam." This definition in some respects removes the sacredness from Islam in favor of a

type of utilitarianism. Islam is to be judged by its usefulness; truth is utility. In this way, Islam is seen as it has traditionally been seen: as a fruition of Christianity and Judaism. "True Islam" then is seen as the fruition of modernity, the final revelation.



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Genealogies of Religion: Discipline and Reasons of Power in Christianity and Islam by Talal Asad



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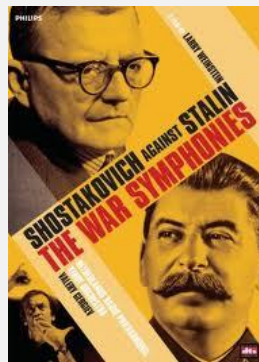
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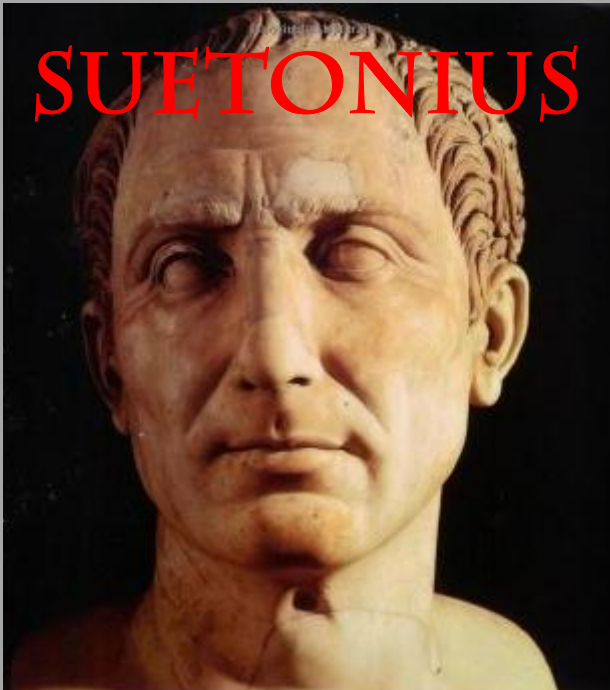
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W. Mark Roberts,
Recordings Editor, DSCH
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SUETONIUS



by salah

LIVES OF THE CAESARS,
ALSO KNOWN MODERNLY AS
THE TWELVE CAESARS
IS ONE OF OUR MOST INTIMATE
AND COLORFUL SOURCES
ON THE PERSONALITIES AND DEEDS
OF ROME'S RULERS IN
THE 1ST CENTURY CE.



Suetonius' *Lives of the Caesars*, also known modernly as *The Twelve Caesars* is one of our most intimate and colorful sources on the personalities and deeds of Rome's rulers in the 1st Century CE. Like most ancient historians, Suetonius' name is very well known for his literary legacy, but the man himself receives little publicity. With this short post, I will attempt to correct this within the confines of this fair forum.


Caius Suetonius Tranquillus was born, likely in 70 CE, in Hippo Regius, a city in the Roman province of north Africa. His father, Suetonius Laetus, was a legionary tribune who had served in the Thirteenth Gemina Legion under Otho. Laetus appears to have been dismissed from the Legion under mysterious circumstances after the death of Otho. He returned home to the arms of his long-suffering wife, and the future biographer was thus conceived.


Whether the Suetonii were an Italian immigrant family, or Romanized Africans, is unknown. Either way they were a prestigious family in their area and Suetonius received an excellent education, becoming fluent in both Latin and Greek. From his youth onwards he displayed great potential as a writer. He first traveled to Rome at some point in the late 80s or early 90s, where he began a public career.

In Rome, Suetonius met and befriended Caius Plinius Secundus - known modernly as Pliny the Younger. The two men became tight friends, and Suetonius benefited from the more experienced senator's generous patronage. During the reign of Trajan Pliny attempted to convince Suetonius to accept a military post in Britain, but was refused. Seeing Suetonius as a quiet man, a scholar with an insatiable appetite for learning and teaching, Pliny subsequently helped him publish some of his writings.

Suetonius remained part of Pliny's retinue when the latter was appointed the governor of Bithynia in 109, and apparently continued to hide in Pliny's shadow until the latter's death several years later. Pliny's letters reveal that he had brought Suetonius to the Emperor's attention, and subsequent evidence suggests that the bookish writer did not fail to impress.

Suetonius is mentioned in an inscription in his hometown of Hippo Regius, dating to the last few years of Trajan's reign. From this inscription we can easily infer that in the aftermath of his patron's death, Suetonius had branched out on his own with intoxicating success.





The forty-some year-old African scholar had been appointed the Master of Letters - one of the most influential posts in the imperial administration. In addition, he was apparently also appointed the headmaster of all the libraries of Rome, likely including those that Trajan had just built in his Forum.

Suetonius appears to have found a new patron in Caius Septicius Clarus, who served as Praetorian Prefect early in the reign of Hadrian. Both men, however, were spontaneously removed from their posts in 122, Emperor Hadrian claiming that they had become too "informal" in their dealings with Empress Sabina. The relationship between Hadrian and Sabina was a stormy and dramatic one, and likely these two accomplished patricians had done nothing wrong except be in the wrong place at the wrong time.

Either way, Suetonius' bright public career was snuffed out in 122, and despite theories to the contrary there is no hard evidence that he was ever recalled. When he died is unknown, but he presumably retired to his country estate in central Italy, or perhaps even home to Africa, and spent the rest of his days reading and writing.

Of all of his many works, only the Lives of the Caesars remains in tact. Suetonius also wrote a collection of trivia, related to Roman law, clothing, culture, and famous men, with a (now lost) chapter on notorious prostitutes. This work was intended as light and entertaining reading, and was titled "The Garden of Many Things", also modernly translated as "The Playground". Only fragments of this work survive.

Suetonius also published at least two books in Greek, one of which - a dictionary of Greek obscenities and insults - must have made deeply amusing reading.

Suetonius' works give a few tantalizing glimpses into early Christianity. In his biography of Claudius, he mentions the Jews of Rome being stirred into violence "on account of one Chrestus". Historians have traditionally assumed that this "Chrestus" was Jesus Christ, posthumously causing rifts between the Messianic and Orthodox elements of the Jewish community.

Suetonius also records that Nero "inflicted punishments" on the Christians. In regards to Nero, Suetonius is most notable for starting the legend that Nero sang about the fall of Troy and played a lyre (a fiddle in modern versions of the myth) while Rome burned.

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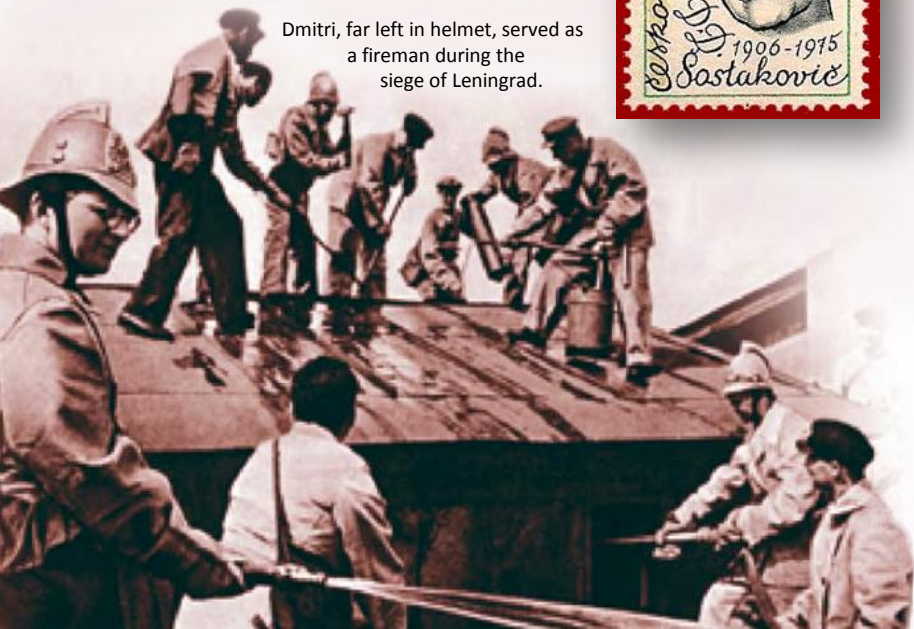
"A creative artist works on his next composition because he is not satisfied with his previous one."



"I always try to make myself as widely understood as possible; and if I don't succeed, I consider it my own fault."



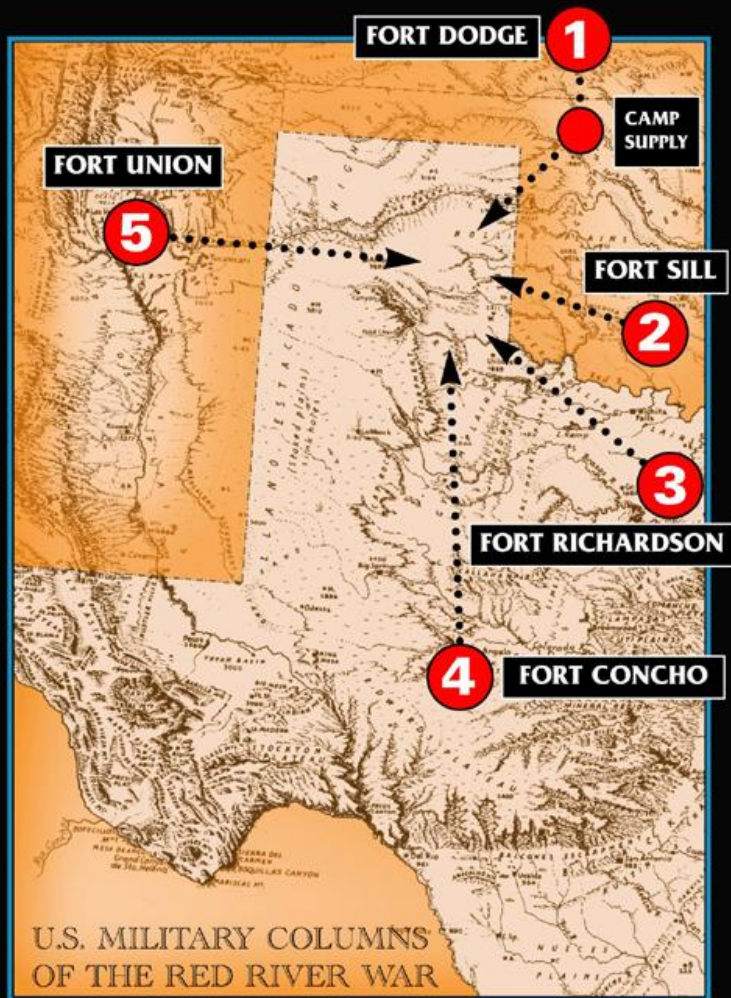
Dmitri, far left in helmet, served as a fireman during the siege of Leningrad.





After the battle of Adobe Walls several of the Comanche and Kiowa bands left the reservation and returned to the plains. The Indians conducted a number of raids in New Mexico and Colorado along with a few in the traditional Comanche raiding areas of Texas. They were determined to make one final attempt at nomadic life on the open plains.

The Battle of Adobe Walls provided the justification necessary for Generals Sherman and Sheridan to mount backbreaking expeditions aimed at putting the Southern Plains Indians down for good. They first submitted a new policy of enrollment and disarming for friendly Indians who wished to remain on the reservations. All others would be pursued and destroyed regardless of whether they were on reservation land. The policy of safety inside the reservation borders came to an abrupt end. Secretary of War Belknap approved the policy on July 20th and Sheridan immediately set his plan into motion.



1. Colonel Nelson A. Miles
2. Lieutenant Colonel John W. Davidson
3. Lieutenant Colonel George P. Buell
4. Colonel Ranald S. Mackenzie
5. Major William R. Price



The army would send five columns into the Texas Panhandle and Staked Plains region where the Indians were thought to be living. Each column to come from a different direction, they would strike deep into the canyons and chase the tribes as far and as often as possible even if pitched battles proved elusive. The Indians would not be permitted to prepare for winter and be compelled to surrender. Two columns would come from the Department of the Missouri. A column under Colonel Nelson A. Miles out of Fort Dodge, Kansas would ride south with the 6th Cavalry (8 companies) and the 5th Infantry (4 companies). Their route led toward the Washita River into the middle of the Texas Panhandle where the tributaries of the Red River cut deep canyons into the Staked Plains. Commanded by Major William R. Price, the second column from the Dept. of the Missouri would move east from Fort Union, New Mexico and drive the tribes into Miles column. The Department of Texas was ordered to send three columns. One from Fort Sill in the Indian Territory under Lt. Col. Davidson, one from Fort Griffin under Lt. Col. Buell, and a third from Fort Concho under the command of Colonel Ranald Mackenzie. The three columns from Texas fell under the overall command of Mackenzie whose experience in mapping the Staked Plains was considered essential to operations in that area.

On getting the message about terms for remaining safe on the reservation, many of the Kiowa had a hard time accepting the situation. Extremely superstitious the Kiowa feared being counted or enumerated in any way. The proposed register and census frightened them to the extent that more Kiowa may have left the reservation after Adobe Walls than participated in the battle itself. Some of the big chiefs like Satanta and Big Tree finally agreed to the terms and signed on for peace. Their time in the Texas prison left quite an impression. However, Lone Wolf, Maman-ti, and Big Bow took their camps and struck out for the Panhandle.

The Comanche bands proved more reluctant to come in. First, the Quehadi Band had never signed any treaties with the whites and Chief Quanah had little intention of signing one now. His band started the war with the Buffalo Men at Adobe Walls and they had no reason to believe protection would be granted to them. The Penateka Comanche who had remained peaceful for some 20 years and never joined the fight anyway would register and remain at the reservation. Other than the Penateka only a couple of small villages under He Goat and Elk Chewing of the Yapparika signed up for protection at Fort Sill. Most of the Comanche stayed out on the Plains. These included all of the Kotsotekas and Quahadis along with most of the Yapparikas and Nokonis. Their chiefs included Quanah Parker, Wild Horse, White Wolf, and Mow-way.

The orders from General Sheridan did not provide much coordination between the expeditions leaving each commander free to operate as the situation progressed. Colonel Miles and Colonel Mackenzie (along with Custer) were each promoted to Major General in the Civil War at very young ages. The generous rank was actually a brevet promotion so they all returned to lesser rank when the war was over. The heavy casualty rate among officers during the war provided excellent opportunities for advancement. Now that the war was over the army shrank dramatically and competition for each promotion was extremely fierce.

Very anxious to get in the field before Mackenzie, Colonel Miles led his column south out of Fort Dodge on August 11 about a month before the Texas columns started. It would be his first Indian campaign. Scouts Bat Masterson and Billy Dixon were among the group of Buffalo Hunters and newsmen attached to the Miles column. The scouts were commanded by Lieutenant Frank D. Baldwin.

Baldwin and his scouts left Fort Dodge with the main column but split off to ride ahead once they reached the Brazos. Miles reinforced Baldwin with an 18 man detachment under Lt. Henely. The small group rode around to the south and then back north to Adobe Walls. Once there Baldwin came upon a rather grisly sight. The buffalo hunters had cut off the heads of 12 dead Indians from the battle back in June and mounted them on the gate posts around their corral. Not surprisingly, Baldwin failed to mention the severed heads in his later correspondence with his 'Darling Wife'.



Baldwin led his small force away from Adobe Walls for the purpose of riding back and reporting to Colonel Miles. On the morning of August 19th, about 75 Indians appeared on a nearby hill only 50 yards from the camp. They taunted the soldiers by firing into their camp while Baldwin organized his Delaware scouts and soldiers for the chase. Baldwin described the action, "The chase was continued for some time, a distance of about twelve miles through the sand hills and over a very rough country. We captured several ponies. There is no chance of ever being able to tell how many we killed or wounded, as they will run greater risks to take away the body of one of their slain than they will to get a scalp of a white man. We returned from the chase about 8pm and moved into the stockade" about 8 miles from Adobe Walls. The skirmish was the first battle of the Red River War campaign. Baldwin believed they killed or wounded about 50 Indians in the fighting.

RED RIVER WAR

Baldwin's detachment re-joined Miles on the 22nd and began a pattern of extended day patrols in all directions from the column. On each patrol a cavalry detachment would ride about 30 minutes behind the scouts to protect them in case of trouble. This pattern continued for several days when they struck the "main Indian trail" at the Sweetwater and turned to follow. It's always hot in Texas during the month of August but 1874 seemed especially harsh. According to Miles, "the heat was almost unendurable, the thermometer ranging above 110 degrees in the shade, daily. We were marching through what was at that season a desert waste."

Over the next three days the column seemed closer and closer to the Indians. On the morning of August 30th Miles had moved his men about two miles when they reached an opening through the steep bluffs along the south side of the Llano Estacado. It was about 8am when Lt. Baldwin led the scouts into the hills only to have "a band of about two hundred and fifty Indians charged upon them from the bluffs on both sides."

Baldwin showed his usual cool deliberate courage under pressure. Miles tells us he "handled his men with consummate skill, while the whole Indian force sprang from their places of concealment lining the bluffs. Baldwin's frontiersmen quickly took position, dropped on the ground, and used their effective rifles to the best advantage. His friendly Delawares went quickly into action and their

veteran chief, Old Fall Leaf, over whose head the storms of more than seventy winters had blown, his gray hair streaming in the wind, exposed himself conspicuously as he rode up and down his line encouraging and leading his men. The little force held its ground until reinforced by the rapid advance of the cavalry, which deployed at a gallop as they moved forward."



The battalions formed into a line with "rapidity and enthusiasm". Miles ordered Lt. Pope to bring the Gatling guns into position to support the assault. Captain A. R. Chaffee commanded his men, "Forward!, If any man is killed I will make him a corporal." From the first advance the Indians began a rapid retreat over some very rough country. Miles later described the running battle that followed. "They retreated precipitously, and were followed for twenty miles over the roughest ground that I had until that time ever seen men fight upon. Over the rugged hills and buttes, and the jagged ravines and covers, and across the dry bed of the Red River which was now covered with white, drifting sand where at times a great river flows, then up the right bank into the canyon of the Tule', a branch of the Red River, through the burning camps full of abandoned utensils, went the flying Indians. The retreat and pursuit were kept up with the utmost energy, descending into deep canons and scaling bluffs almost impassable, some portion of the Indians now and then attempting to stem the tide at some favorable point, upon which the troops would instantly charge and carry their stronghold, until at last the Indians were so closely pressed they could not even make a show of re-forming, but sped away demoralized and in full flight."

ADOBE WALLS, JUNE 27

LYMAN'S WAGON TRAIN, SEPT. 9-12

BUFFALO WALLOW FIGHT, SEPT. 12

BATTLE OF SWEETWATER CREEK, SEPT. 12

FARNSWORTH'S ENGAGEMENT, NOV. 6

BATTLE OF McCLELLAN CREEK, NOV. 8

PALO DURO CANYON, SEPT. 28

BATTLE OF RED RIVER, AUG. 30

MAJOR BATTLE SITES
OF THE
RED RIVER WAR, 1874

Colonel Miles discovered the army now had a serious problem. The long running fight had them far ahead of the supply wagons and his soldiers were now out of water. They searched the riverbed in each direction but found only one small pool of water and it was so full of gypsum and alkali as to be undrinkable. Some of the men "resorted to the extreme of opening the veins of their arms and moistening their parched and swollen lips with their own blood." Lieutenant Baird of the 5th infantry wrote a poem describing the event. In part it reads:

"Dust-Stained, wearied and
parched,
Thirsting, ready to die,
We ask for one cooling drop,
Which sullenly thou dost deny,
Wile, up from thy burning sands,
As from venom'd serpent's eye,
Come sparkles of parched brine
Which hope of aid deny"

The Indians escaped up the escarpment to the Staked Plains of the Llano Estacado with only a handful of casualties. Miles had only two men wounded. In light of being so far from his supplies, Miles believed his army was in no condition to chase them further. The next day he led the men up the plateau but saw no future in further pursuit. His supply train remained several miles to the rear and the Colonel decided to move backwards to the wagons and make camp. He consoled himself on the Indian escape, "While they undoubtedly rejoiced in their escape and were gratified at their ability to move with greater rapidity than the troops, at the same time they had received their first lesson in our tenacity of purpose and ability to remain with them in their most favored haunts and secure retreats."

According to at least one later report from an Indian source all that Miles accomplished was getting himself drawn into a long and costly goose chase while the Indians slipped happily away. The Cheyenne Chief Whirlwind poked fun at Miles for his habit of firing the cannon at dawn and dusk. "Sundown, shoot'um big gun - BOOM- tell every Indian for fifty miles where he camp. Every morning shoot'um big gun -BOOM-tell every Indian fifty miles he still there. Umph. Heap big bull."

Battle of LYMAN'S WAGON TRAIN

After setting up camp on the dry fork of the Washita River, Colonel Miles sent Captain Wyllys Lyman and a detachment of 28 rifles from Company I of the 5th Infantry to meet a supply train coming from Battle Creek. Lt. Frank West and 20 troopers from the 6th Cavalry came along as escorts. Traveling 120 miles in 5 days, the well worn party arrived at the confluence of Oasis Creek and the Canadian River on September 5th. It took a couple of days to actually locate the supplies and get the transfer made to Lyman's wagons before they started back to Miles camp on the morning of the 9th.

Lyman noticed the Indians trailing along his flanks right from the start. Wasn't long before a large group appeared on the crest of a ridge some 800 yards to the front. Lyman pulled his wagons into a close train and posted skirmishers out to each side. He sent Lt. West out with a patrol but the Indians simply scattered and vanished in front of them. As the column continued on Indians took potshots at them from long ranges. They stopped at a water hole and refilled canteens and kegs before proceeding on toward the Washita River. About 12 miles out Lyman encountered a deep ravine that required quite a bit of effort. As the mules and teamsters struggled, the Indians showed "themselves openly and boldly like disciplined cavalry." Once out of the ravine some 70 warriors charged to within 100 yards before swerving off to the right in front of Lt. Lewis and the skirmishers who were set in the rear of the

column. Lyman later described the action, "He (Lewis) had skillfully handled his skirmishers according to his own judgment up to this time, and when this attack was making, he shifted his line to meet it to the right and rear of the train and opened fire. The enemy swerved around the rear of the train, and accordingly, Lt Lewis removed his men across to cover it. Here he was subjected to a heavy fire from several directions." Unfortunately, Sgt. Armond was shot dead and Lt. Lewis was shot in the knee before the warriors were driven off. Lewis was "wholly disabled" but the train was saved.

During Lewis's stand in the rear of the column, Lyman saw the seriousness of their situation and ordered the wagon train into a circle. As they pulled forward, one side remained flat against a steep hillside while the other side bowed out to form a large D shape. He ordered the infantry to dig rifle pits along a ring 20 yards out from the wagons. The situation quickly deteriorated into a classic Indian siege.

The first night was quiet. Lyman used the time to supervise defensive improvements at each corner of the corral as well as the rifle pits. They pulled the horses and mules inside the enclosure and waited for an assault.

Beginning early the morning of September 11th the warriors started up with long range shots designed to keep the soldiers nervous. At one point a regular wild west show began. "The Indian practice of circling early began around our front and increased until it became a wonderful display of horsemanship. Savages, erect on their ponies with shining spears and flaming blankets and lofty fluttering headgear, dashed along the ridges with yells and

defiant and insulting attitudes, appearing and swiftly disappearing, showing portentous against the sky in the bright sunlight. This wild entertainment appeared to be intended to divert attention from their dismounted firing parties."

The tactics continued until darkness fell at which time the warriors came closer with their taunts. They frequently ventured close enough to shout into the camp loudly announcing the soldiers faced "heap Comanches and Kiowas". Once daylight arrived the warriors would move back but kept up the firing. In addition, "occasional pony dashes were made until on the eleventh two savages were stretched, when this ceased."

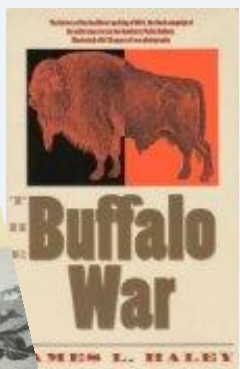
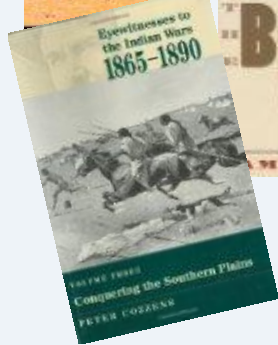
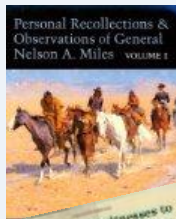


By morning of the 12th, Lyman's men were out of water and getting desperate. Lieutenant West led his remaining cavalry to clear a ridge just beyond a nearby water hole. With that cover, Sergeant Mitchell took a 15 man infantry detachment and "leading and handling his men beautifully, and rapidly using his own deadly rifle - and the wounded and choking men and animals were relieved of their thirst."

Ironically, the drought broke just after that water hole incident and a violent thunderstorm struck. The rain continued throughout the following day turning the corral and camp into a giant puddle. Lyman could see large groups of Indians filing off to the north and leaving his area. Unknown to the wagon train, the Comanche and Kiowa were alerted to the advance of Major Price into the northern Panhandle from the forts in New Mexico. With the rain making siege tactics less effective, the majority of Indians were moving on to face Price. Lyman had thirteen dead and wounded soldiers.

Before the warriors left the area a young man named Botalye made a one man charge against the train. He rode right between the rifle pits and into the camp before unloading a pistol and racing back out the other side. All without a scratch. The chiefs praised Botalye's courage but suggested he not take such a risk again. Without hesitation, Botalye kicked his pony into a gallop and made a second dash through the army positions. Coming out again without a scratch, Botalye again defied the chiefs by making a third pass. And then a fourth before the chiefs finally convinced him to stop. Young Botalye would now be known as, "He Would Not Listen to Them."

Lyman spent the evening worrying about Miles. He was very aware that Miles column would now be running out of supplies and the wagon train needed to get back on the trail. While Lyman considered the situation, Schmalsle and a group of scouts arrived in camp with news that K Company of the 6th Cavalry was approaching with an ambulance for the wounded. At the same time Lyman was besieged, Miles had moved the entire column north to a point close to the Washita. They were able to move on the morning of the 14th and quickly made the rendezvous with the main column. Even though the link-up was made, Miles requested additional supplies and protection from General Pope. This request flabbergasted Pope who took the opportunity to hold Miles up and order him to camp on the Washita where supply lines could be secured from his own column and not by dispatching additional soldiers to Colonel Miles. Much to Miles continued frustration, the major focus of the Red River War was about to become Ranald MacKenzie, his closest competition for the next available promotion to Brig. General.



A SHOSTAKOVICH
QUOTE

DS
CH

The withering away of
illusions is a long and
dreary process, like a
toothache. But you can
pull out a tooth.
Illusions, dead, continue
to rot within us. And
stink. And you can't
escape them. I carry all
of mine around with me.



Bronze in Motion

The Shiva Nataraja

By Jim R. McClanahan



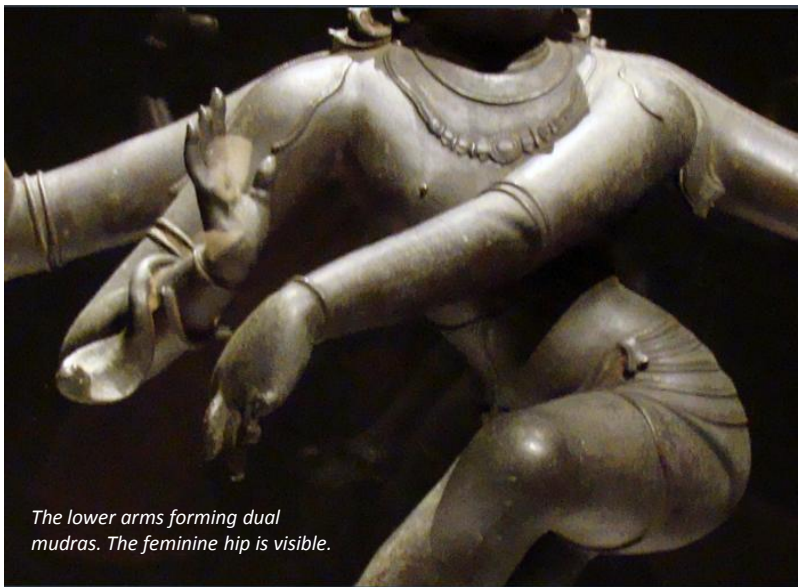
The “Shiva Nataraja” statue (South India, 16th-17th c., bronze, 1940.1079) was gifted to the Cincinnati Art Museum in memory of Elsie Homes Warrington by George Warrington. It stands 33 13/16 in. tall, 23 ¼ in. wide and 12 in. deep.[1] The piece features many of the iconographic motifs associated with the god, such as a third eye, long locks of hair, a bare chest, a drum, a stylized lick of flame, the dancing posture of flailing arms and a raised knee, and a cobra garland (in this case an arm adornment). The name *Shiva Nataraja* means “King of Dancers.” According to Heinrich Zimmer, “Shiva is the Cosmic Dancer; in his ‘Dancing Manifestation’ (*nritya-mūrti*) he embodies in himself and simultaneously gives manifestation to Eternal Energy. The forces gathered and projected in his frantic, ever-enduring gyration, are the powers of the evolution, maintenance, and dissolution of the world.”[2]As the Cosmic Dancer, the posture of the statue, the position of the hands, and the objects within them all have meaning. The drum in the upper right hand not only signifies the very instrument that is used to beat out the rhythm of the dance, but it also represents the rhythm of time, as well as the Indian element of ether. It is from ether that all of the other elements (air, fire, water, and earth) are produced. Therefore, the drum is ultimately a symbol for the creative powers of the universe.[3] The stylized flame in the upper left hand represents the fire that destroys the universe at the end of time. These objects are therefore representative of the dual nature of the creative and destructive cosmic processes.[4]



The symbols of the drum [above] and fire [below] in the upper hands.

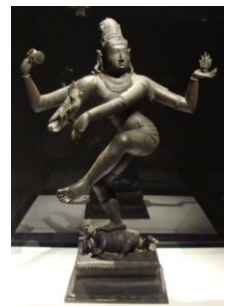
The open palm and slightly forward bent index finger of the lower right hand, the *adhaya-mudrā*, tells the viewer to “fear not.” The lower left arm that sweeps across the chest, with the hand bent at the wrist, is, as Zimmer points out, “the outstretched trunk or ‘hand’ of the elephant (*gaja-hast-mudrā*), reminding us of Ganesha, the son of Shiva, the Remover of Obstacles.”[5] The statue itself represents the interplay between masculine and feminine energy. The large earring (embedded earring) on the left ear and the full, rounded left hip recalls the polar nature of Shiva’s half-man-half-woman aspect known as *Shiva Ardhanarishvara* (a coupling of Shiva and his consort Pavarti).





The lower arms forming dual mudras. The feminine hip is visible.

The cobra clinging to his lower right arm refers to his aspect as the “Lord of Beasts.”[6] His raised leg is a symbol for “release” and the promised protection of those who worship him. The dwarf that he is standing on is called Apasmāra Purusha (Demon of Heedlessness), and it stands for “ignorance.”[7] The demon is looking up at Shiva, almost like he is praising him. So, the statue is in effect stamping out man’s ignorance, while simultaneously giving refuge to Shaivites and symbolically creating and destroying the cosmos. In addition, the composition of both the raised arms and the supporting leg creates a triangle shape, which is representative of Shiva’s religious symbol of the phallus-like *Lingam* (sign). However, the lingam triangle is usually portrayed pointing upwards. A downturned triangle represents the *Yoni* (vagina), an accompanying symbol, denoting the female energy of the great goddess Shakti, whom Parvati is an aspect of.[8] Therefore, this again is a play on the dual male and female nature of the piece. Overall, the statue is well balanced, as can be seen from the imaginary line that could be drawn from the neck, through the elbow of the lower left arm, the raised knee, and down to the heel of the right leg.



The statue was commissioned during the 16th or 17th century, but it is based on a series of 10th-12th century bronzes produced by the ancient South Indian Chola dynasty (9th-14th c.). The Cholas came to power in 850 CE after a brief period of dominance that ended around 200 CE.[9] They were great patrons of Hinduism and adherents of Shiva. They built and refurbished a vast number of temples, the largest of which was built in the name of Shiva by the Chola King Rajaraja in 1010 CE.[10] Vidya Dehejia points out that it was during the reign of his grandmother Queen Semyiban Mahadevi "that the characteristic image of Shiva Nataraja became established in stone and bronze." [11] The bronzes were created using the "Lost Wax Process." This is when bees wax and resin are mixed together to create a medium malleable enough to mold with the hands and tools, but hard enough to hold its shape. After molding was finished, the wax/resin figure was then covered in two layers of clay. When fired, the wax would melt, leaving a hollow cavity for the molten bronze to be poured into. The hard clay then had to be broken away to reveal the bronze positive.[12] This is most likely how this statue was created. Since the base is comprised of two separate pieces, it took three separate castings to complete this entire statue.



Elements of the piece are present in pre-Hindu culture. Archaeologists found in the ancient Indus Valley settlement of Harappa (c. 2600 BCE) "a grey stone torso of a dancing male with one leg raised and with shoulders twisting around." [13] This points to just how far back the importance of the dancing figure held in the Indian culture. Dancing continues to be an important aspect of the Shaivite religion. Religious dancers have been accorded great honors throughout history, even provided food and housing so that they could focus on their responsibilities to the temple. According to Dehejia, "[W]ithout their dance, the worship of the Lord was considered incomplete and lacking in *rasa* [emotion]." [14]

See also

- * [Scholar of Emptiness: The Manjusri Mural From Guangsheng Monastery](#)
- * [The Guiding Hand of God and the Inner Masterpiece: Michelangelo's Christian-based Art Philosophy](#)

Notes

- [1] "Renovation of the Schmidlapp Gallery, Cincinnati Art Museum," AEQAI, [Renovation of the Schmidlapp Gallery, Cincinnati Art Museum :: AEQAI](#) (accessed November 27, 2011).
- [2] Heinrich Zimmer, *Myths and Symbols in Indian Art and Civilization* (Princeton: Princeton University Press, 1992), 152.
- [3] Ibid.
- [4] Ibid, 153.
- [5] Ibid.
- [6] Vidya Dehejia, *Indian Art* (New York: Phaidon Press Inc., 2010), 30.
- [7] Zimmer, 153.
- [8] Ibid, 147.
- [9] Dehejia, 208.
- [10] Ibid, 207.
- [11] Ibid, 209.
- [12] Ibid, 218-219.
- [13] Ibid, 32.
- [14] Ibid, 221.

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Dehejia, Vidya. *Indian Art*. New York: Phaidon Press Inc., 2010.

"Renovation of the Schmidlapp Gallery, Cincinnati Art Museum." AEQAI. [Renovation of the Schmidlapp Gallery, Cincinnati Art Museum :: AEQAI](#) (accessed November 27, 2011)

Zimmer, Heinrich. *Myths and Symbols in Indian Art and Civilization*. Princeton: Princeton University Press, 1992.

AUTHORS CORRECTION -
Sembiyan Mahadevi wasn't Raja
Raja's mother. She was his great aunt,
the mother of his predecessor and
uncle Uthama Chola, and wife of
Gandaraditya Chola.

My source says that Rajaraja was
Sembiyan Mahadevi's "grandson."
There seems to be some confusion
between this and other sources.





People knew about Babi Yar
before Yevtushenko's poem,
but they were silent.

And when they read the poem, the silence was broken.
Art destroys silence.

MANIFEST DESTINY



Manifest Destiny was a phrase penned by the influential editor John L. O'Sullivan in 1845.

It proclaimed that America's destiny was to "over spread and to possess the whole of the continent which Providence has given us for the development of the great experiment of liberty and federalitive development of self-government to us."

In other words, western expansion was a gift from God...

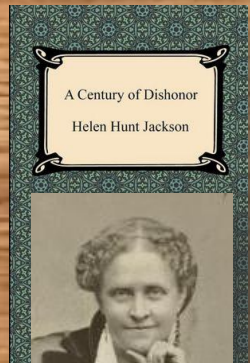
With the passage of the **Homestead Act of 1863**, which gave a generous portion of land to white settlers, the end of the Civil War, and most importantly, the advent of the first Continental Railroad in 1863, western expansion reached a climatic point in the young nation's history. The mass migration, however, was not without its casualties. Native Americans had been displaced from their native territory since Andrew Jackson's war on the Creek and Seminole, so Indian warfare, treaties, and displacement were not new experiences for the U.S. government. What was new, though, was an unyielding voice for Native American justice; they found one in Helen Hunt Jackson, a Unitarian from Amherst, Massachusetts who was, ironically, married to a wealthy railroad executive.

In 1881, Jackson wrote a book entitled *A Century of Dishonor* that compiled many of the injustices Native Americans endured. She complained that "in our Indian wars, almost without exception, the first aggressions have been made by the white man." She called these aggressors outlaws, robbers, and profiteers who were "professed reputable men," "who use every means in the power" to bring about "wars for the sake of the profit to be realized from the presence of troops and the expenditure of government funds in their midst." She acknowledged that the problem was complex; years of hurt and injustice would not be erased by a stroke of the pen, but contended that breaking promises, robbing, and cheating must be the first step in healing wounds.

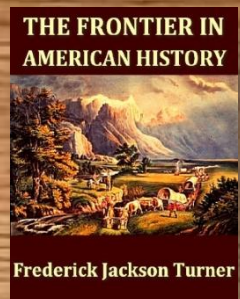
While Jackson was an advocate for the Native American, Frederick Jackson Turner advocated an idea of American exceptionalism and rugged individualism. In his thesis *The Frontier in American History* (1881), Turner praises the spirit that conquered the west and only mentions the native American lands as a place where civilization meets savagery. Largely ignoring the plight of native American injustice, he explains that the spirit of America was born in the race to civilize the wilderness' of this great land throughout its young history; land abundant with resources, opportunity, and possibilities. However, the progress of American expansion was at a cost: largely ignored by Turner and history, but brought to light by brave, outspoken citizens such as Helen Hunt Jackson. Progress is essential to a growing nation, but what price do we pay for injustice and the absence humanity? Can we ignore these injustices, assuming time will heal old wounds, or does a true "civilized" society have a responsibility to right the wrongs of the past. As Martin Luther King said, "Justice denied anywhere diminishes justice everywhere."



John L. O'Sullivan

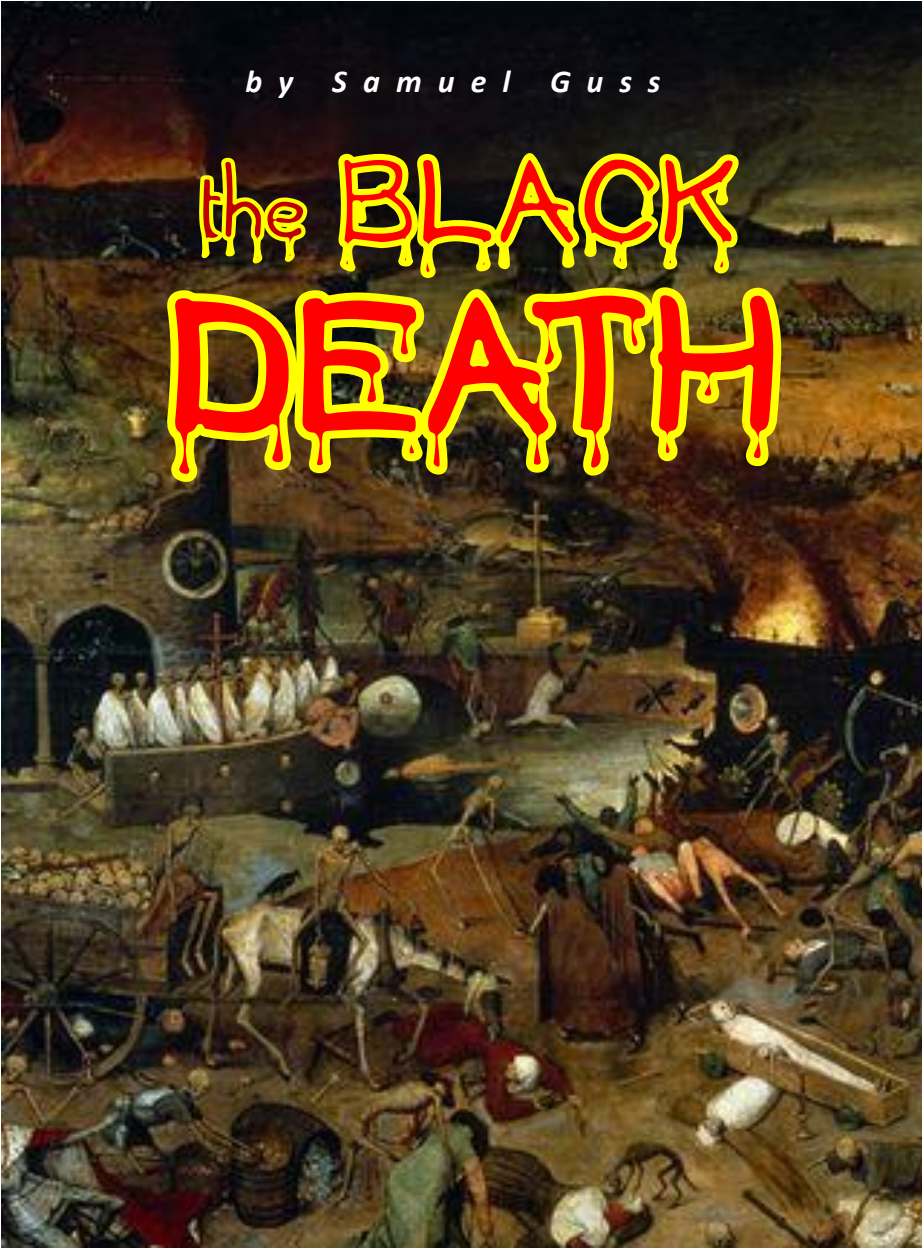


Helen Hunt Jackson



by Samuel Guss

the BLACK DEATH



Much of Medieval Europe was under the influence of the Roman Catholic Church during the bubonic plague outbreak of 1348, also known as the Black Death. It is no wonder that because of this, when the Black Death struck, it was for all intent and purposes not just a tribulation commandeered by the will of God, but the Apocalypse itself. There were men of science in the day, who believed the pestilence to be a contagion and not the will of God, but the majority of people strongly believed that it was divine in nature. They believed it strongly enough to blame the Jews and other non-Christian souls for the cause of this punishment by God and even sought retribution upon the non-believers.

Today, we understand that the Black Death was the bubonic plague and this contagious disease was carried by the fleas off of black rats. Sanitary conditions of the time combined with open trade between cities and countries produced an infectious disease that would kill an estimated 20 million people. It is hard to picture that many people dying from a disease, even harder still to imagine that many people on an individual basis. As a basis of comparison, the state of Texas as of the 2011 census has over 25 million residents. Imagine if you will if during our time, that almost everyone in the entire state of Texas was to die from disease, 20 of the 25 million to be exact. We would call this catastrophic from afar, but any survivors would call this an apocalypse just as it was considered during the Medieval Ages. The odds of surviving my hypothec example are 1 in 5. When the Black Plague (also known as the Black Death, the bubonic plague) struck Europe, it annihilated entire cities and counties. Many towns and cities reported that between 35-60% of the population was dead.

These numbers are staggering to the imagination and while horrible, I bring it to this point: to the survivors of this epidemic, while it was going on, their rational explanation for it was rooted in religious beliefs, an apocalyptic event.

One physician, James of Agramont would be on the side of religious fervor instead of science. He wrote about it for the common man of his day in 1348, citing Deuteronomy 24, in which God promised plague to those who did follow his commandments. Other clergymen preached of sins of society and while the reasons and sins differed from place to place, the result was the same: the Black Death was punishment from God.



It did not help that in Book of Revelation, announcing the apocalypse would be the Four Horsemen of the Apocalypse. These horsemen were: pestilence, war, famine, and death. It doesn't help the belief that while this is going on, war between France and England, two of the most influential and dominating countries of Medieval Europe are at war with each other.

Because of the Black Death, trade comes to a standstill and so foodstuffs stop being carried from the country into the cities and famine hits. The numbers suggest 35-60% die from the Black Death. All the horsemen are present and accounted for. How terrifying it must have been to be a survivor during these times.

While the apocalypse of the Black Death raged and killed an estimated 35-60% of Europe's population, in some places they were hit even harder. Places in Italy, such as Venice lost 75% and Pisa lost 70%. These still paled though; with places like Florence losing so many of its inhabitants that the Black Death for awhile was known as "the plague of Florence".

We know today, that the Black Plague started in northern China in 1334, the epidemic so severe, that one province (Hopei) would lose 90% of its population to the plague; some 500,000 souls. This epidemic was even more severe than in Europe, as nearly two thirds of the Chinese population would succumb to the disease and to death. The Black Plague was carried along trade routes, from East to West, striking India, Syria, Mesopotamia and eventually Italy and into Europe. Coming into Italy was a catastrophe that perhaps could have been avoided. The trade routes from East to West were in turbulent times, with various interests wanting to control the routes and thus secure the riches that came with it. Tartar forces were laying siege to the city of Kaffa, held by the Genoese in the Black Sea. This was an important city in the trade route and a sort of gateway between the East and the West.

The army laying siege to Kaffa started dying off due to the plague. This would be a good thing in the minds of the Italians, as it would mean they would be able to open back their trade routes and Kaffa would remain theirs. However, the General of the Army, Kipchak khan Janibeg before leaving, launched the dead bodies of his soldiers who had died from the plague from catapults into the city. While the residents dumped the bodies into the sea, it was already too late. Infection would begin and to spread. Four Genoese ships left Kaffa for home in Italy, believed to be free from contagion. They were wrong.

END

Works Cited:

Lecture 30: In the Wake of the Black Death

<http://public.wsu.edu/~dee/MA/DECINTRO.HTM>

Western Civilization by Perry (textbook for Western Civilization I)

A Chronicle of the Black Death by Jean de Venette
handout from Western Civilization I class online

Lecture 29: Satan Triumphant: The Black Death

And from the above link:
Decameron Web | Plague

Painting details are of *The Triumph of Death* - an oil panel painting by Pieter Bruegel the Elder - painted c. 1562. It has been in the Museo del Prado in Madrid since 1827.



Real
Music
is always
revolutionary
for it
cements
the ranks
of the people;
it arouses them
and
leads them onward."



Obituaries as HISTORY

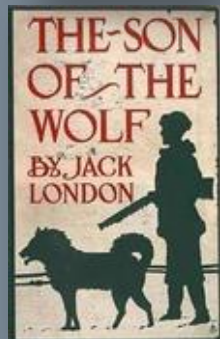
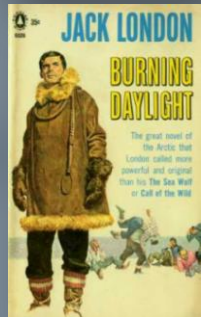
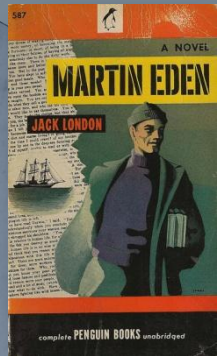


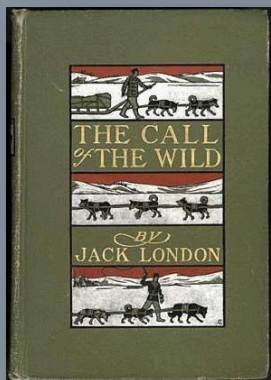
Jack London Dies Suddenly On Ranch

By THE NEW YORK TIMES - 1916

SANTA ROSA, Cal. Nov. 22.--Jack London, the author, died at his Glen Ellen, Cal., ranch near here at 7:45 o'clock tonight, a victim of uremic poisoning. London was taken ill last night and was found unconscious early today by a servant who went to his room to awaken him.

His sister, Mrs. Eliza Shepard, summoned physicians from this city. It was at first believed that the author was a victim of ptomaine poisoning, but later it developed he was suffering from a severe form of uremia. Dr. J. Wilson Shiels of San Francisco, a close friend of the writer, was summoned during the day. From the time London was found this morning he did not regain consciousness. About midday he seemed to rally, but later suffered a relapse and sank rapidly until the end came.





Besides his sister, Mrs. Shepard, London is survived by a daughter, who is a student at the University of California; his mother, who lives in Oakland, Cal., and his widow, Charmion London. Mrs. London was with her husband when death came.

Mr. and Mrs. London recently returned from a sojourn of several months in the Hawaiian Islands, and have been living in their Glen Ellen ranch, one of the most elaborately equipped in Northern California.

Jack London was born in San Francisco on Jan. 12, 1876. He was the son of John London, a frontiersman, scout, and trapper, who had come to San Francisco in 1873. His early life was spent on California ranches up to the age of nine years, when the family removed to Oakland, Cal. Since his ninth year, with the exception of intermittent periods at school, his life was one of toil, which has been vividly presented to the readers of his work, for practically all of his novels and short stories have a background taken from his own life.

His experiences in youth as an oysterman and bayman, his long voyage on a sealing schooner along the coast north of the Russian side of the Bering Sea, his many short voyages, his year of following the life of a tramp bent on acquiring experience and investigating social and economic conditions, have all been brilliantly built into his many works of fiction.

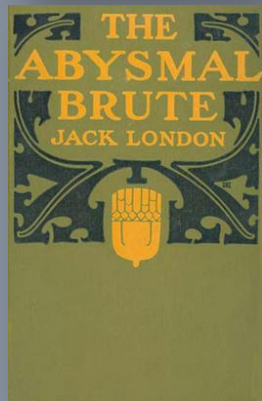
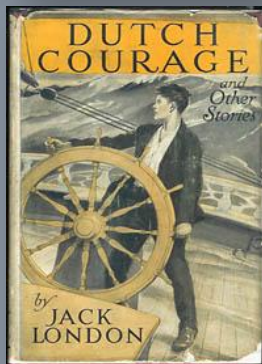
How He Started as a Writer.

He gave the following account in an interview of how he got his start as a writer:

"In my fitful school days I had written the usual compositions, which had been praised in the usual way, and while working in the jute mills I still made an occasional try. The factory occupied thirteen hours of my day, and being young and husky, I wanted a little for myself, so there was not much left for composition. The San Francisco Call offered a prize for a descriptive article. My mother urged me to try for it, and I did, taking for my subject, 'Typhoon Off the Coast of China.'

"Very tired and sleepy and knowing I had to be up at 5:30, I began the article at midnight and worked straight on until I had written 2,000 words, the limit of the article, but with my idea only half worked out. I continued adding another 2,000 words before I had finished, and the third night I spent in cutting out the excess, so as to bring the article within the conditions of the contest. The first prize came to me, and my success seriously turned my thoughts to writing, but my blood was still too hot for a settled routine."

At 19 years London entered the University of California, but half way through his freshman year he had to quit for lack of money or means to support himself. He went to work in a laundry, writing in all his spare time.



Seeks Gold in the Klondike.

London gave up work in the laundry to go to the Klondike during the gold rush there in 1897. He was one of the few who made it in the Winter of that year over Chilcoot Pass. After a year of unsuccessful gold seeking he fell a victim of the scurvy. Unable to get a homebound steamer, he and two camp mates embarked in an open boat for the Bering sea. It was immediately upon his return to San Francisco that he began to turn out literature.

More than once in his books London insisted that he gained his literary equipment through his hard life. His Alaskan experiences were reflected in his earlier works. He leaped into fame as one of the foremost young American authors with "The Call of the Wild," published in 1903. In 1904 and 1905, after the series of Alaskan stories had given him great fame and founded the school of writers who for some years after placed their stories in an arctic setting. London went to Korea as a war correspondent. After his return he settled down to produce fiction in amazing volume, interrupting this only for a number of picturesque cruises. In recent years he and Mrs. London had lived a large part of the time at Hawaii.

His Novels.

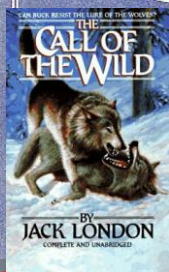
London was the author of the following: "**The Son of the Wolf**," 1900; "The God of His Fathers," 1901; "**A Daughter of the Snows**," 1902; "The Children of the Frost," "**The Cruise of the Dazzler**," "The Faith of Men," "**The Sea Wolf**," "The Game," "**War of the Classes**," "Tales of the Fish-Patrol," "**Moon Face**," "White Fang," "**Before Adam**," "Love of Life," "Martin Eden," "**The Iron Heel**," "The Road," "**Lost Face**," "Revolution," "**Burning Daylight**," "Theft," "**When God Laughs**," "Adventure," "**The Cruise of the Snark**," "Smoke Bellew," "**Night-Born**," "The Abysmal Brute," "**The Valley of the Moon**," and "A Son of the Son."

"A New Idea in Fiction"

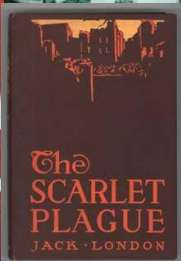
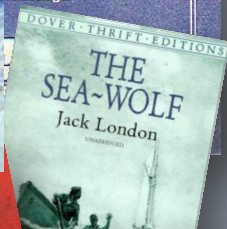
THE STAR ROVER

by

JACK LONDON



of Jack London's
complete descriptive
novels, short stories
and writings.



**EXTRA
MUSIC
BONUS**



ШОСТАКОВИЧ SHOSTAKOVICH

THE OPERAS

LADY MACBETH
of MTSSENSK

CHEREMUSHKI

ORANGO
(UNFINISHED)

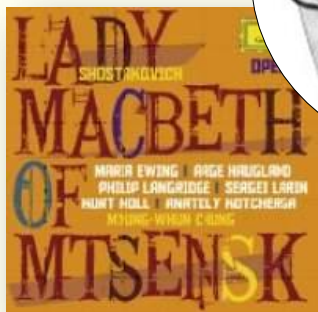
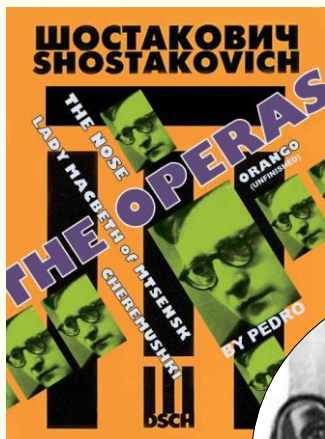
by PEDRO

DSCH

Dmitri Shostakovich

was born in 1906
in Petrograd
(presently St. Petersburg)
and died in 1975.

He wrote two operas
and one operetta.
Notes and themes
for an unfinished
fourth were
discovered after
his death.



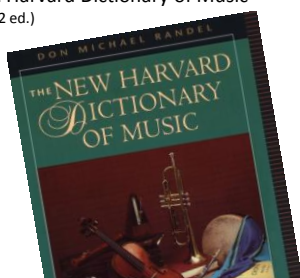
Required Reading

Consonance and Dissonance

Familiarity with the definition
of these two concepts
will be helpful in
understanding the
following article.

definition from

The Harvard Dictionary of Music
(1972 ed.)



Tones sounding simultaneously are said to be consonant or dissonant depending on whether they produce a pleasant or an unpleasant effect. Among intervals (the relation of two tones in regard to pitch), thirds, sixths, and octaves are generally felt to be consonant, while seconds and sevenths are dissonant. This explanation is rather unsatisfactory since it depends on the subjective impression of “pleasant” or “unpleasant.” It is very difficult, however, to give an objective definition.

Perhaps the most serviceable is the following: all the intervals existing between the tones of a triad in all of its inversions (c-e-g, e-g-c, g-c-e) are consonant, the others dissonant. This definition places not only the major and minor third (c-e-, e-g) and the major and minor sixth (g-e', e-c') into the consonant category, but also the fifth (c-g) and the fourth (g-c') which technically must be considered as consonant intervals, although they are not necessarily “pleasant” to the ear, particularly of untrained listeners. It may also be noted that the ideas as to which intervals are consonant or dissonant have changed considerably during the history of music.

Thus, in music of the 12th and 13th centuries the third and, specially, the sixth were considered dissonant, while in the so-called “Palestrina style” (late 16th century) the fourth is a dissonance. Among the combinations of three or more tones (cords), the major and minor triads are the only consonant ones.

Consonances provide stability and repose, while dissonances produce tension and motion by “pulling” toward a resolution in a consonance. Prior to 1900, music was essentially consonant, with “disturbing” dissonances admitted to a smaller or larger degree. Developments in the 20th century, however, have led to the universal acceptance of dissonance for its own sake, with no functional relationship to consonance. In some contemporary music consonances are avoided completely. For those who are disturbed by this development it may be reassuring to remember that enraged outcries of “unbearable dissonance” were raised, about 1850, against the music of Wagner and, about 1900, against that of Richard Strauss. Today many listeners have become completely adjusted to music which, twenty years ago, was generally felt to be ugly and incomprehensible.

Dmitri 's Health

Suffered from ill health all his life. A heavy smoker who enjoyed his vodka. At age 52 he started to have problems with his right hand which eventually prevented him from playing the piano. It turned out to be polio. He had heart attacks when he was 60 and 65. He also had several falls, breaking both his legs.

Personality

DISSONANCE

Obsessive - including an obsession for cleanliness and timekeeping. Nervous, fidgety, facial ticks and grimaces. Shy and diffident and unable to say 'no'.

Sports

DISSONANCE

He was a qualified football referee. He supported the Zenit Leningrad team. He enjoyed playing card games especially Patience.

Religion

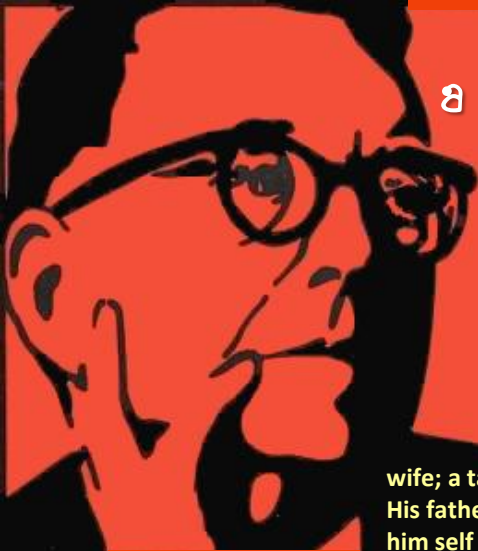
CONSONANCE

agnostic.



a short profile for
those in a
**TEMPO
PRESTO**





a LIFE larghissimo

Dmitri Shostakovich was a musical genius, a child prodigy who unlike most prodigies demonstrated no interest in music until nine years of age. A fact that seems doubly strange considering that he was born into a cultured and sophisticated family. His father, an engineer, had a pleasant tenor voice and enjoyed singing opera arias to the piano accompaniment of Sofia, his

wife; a talented musician and piano teacher. His father had no musical training yet taught him self to read music and was capable of playing piano duets. His wife Sophia had studied music seriously at the conservatory. Her dreams of becoming a professional were replaced by the practical necessity of raising three children and maintaining the household.



Dmitriy would later write in *Moy sin*, "music, good authentic music, always played a huge role in our everyday family life. Almost every evening, my friends from the Conservatory and I got together in our home to play trios and quartets. Tchaikovsky, Beethoven, and Rachmaninov were our favorite composers."



As a child Dmitriy often hid under the piano when his parents held musical soirees in the home.

Dmitriy's older sister (by three years) also played the piano and became a professional musician.

a LIFE larghissimo

Dmitri's piano lessons began when he was nine years old. The speed of his progress was extraordinary and astonishing. In one short month he auditioned and was accepted as a student by Petrograd's leading piano teacher.

Emerging at the same time as his piano lessons was his desire to write music.

When he was thirteen it was obvious that the only place capable of nurturing his talents was the St. Petersburg/Petrograd Conservatory. At his audition he played one of his own compositions for the Director of the Conservatory, Alexander Glazunov, who commented that Dmitri had "a gift comparable to Mozart".

CONSONANCE

At age **19** he wrote and premiered his First Symphony.

At age **21-22** he begins work on first opera.

At age **26** he married Nina Varzar.

At age **28** his second opera 'Lady Macbeth of Mtsensk' won him international acclaim.

CONSONANCE

At age **29** he was declared by Stalin to be 'an enemy of the people'. His music was banned and the press ran a smear campaign against him.

DISSONANCE

At age **31** he publishes Symphony No.5 with a subtitle "A Soviet Artist's Reply to Just Criticism". This put him back in favor with the government.

At age **32** he writes The first of his 15 string quartets.

CONSONANCE

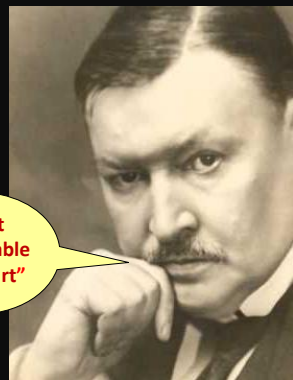
At age **34** Hitler invaded Russia (June 1941). He tried to join the Red Army but failed because of poor eyesight. Joined the Leningrad Fire Service. Wrote his Symphony No.7 'The Leningrad' which was played all over the world representing Russia's resistance to the Nazis.

DISSONANCE

CONSONANCE



DMITRI



"a gift comparable to Mozart"

a LIFE larghissimo



At age **37** Dmitriy moved to Moscow and was Appointed professor of music at the Conservatory.

CONSONANCE

The end of World War II brought the return of Stalin's repression of the arts.

DISSONANCE

At age **42** in (1948) Together with other leading Russian composers, eg Prokofiev and Khachaturian, he was stripped of honours and positions, accused of writing 'anti-people music' and his music was banned again.

DISSONANCE

At age **47** Stalin died.

Dimitry composed his Symphony No. 10, thought to be a musical portrait of Stalin.

DISSONANCE

At age **48** his 1st wife Nina died. He marries again two years later only to be divorced three years later. At age 55 he joins the Communist Party.

DISSONANCE

At age **55 – 61** he is appointed Secretary of the Union of Soviet Composers. His health began to deteriorate.

CONSONANCE

DISSONANCE

At age **68** Dmitri dies of lung cancer.

DISSONANCE



With these broad strokes we have only the faintest outline of a grand, troubled, happy, life of a musical genius.

For a deeper appreciation we take a closer look at his operas.

Works too often overlooked and ignored by the public.



THE first OPERA

THE NOSE

In three acts - 1 ¼ hours
1927- 1928

First performance 18 January 1930
Maliy Opera Theater - Leningrad, Russia

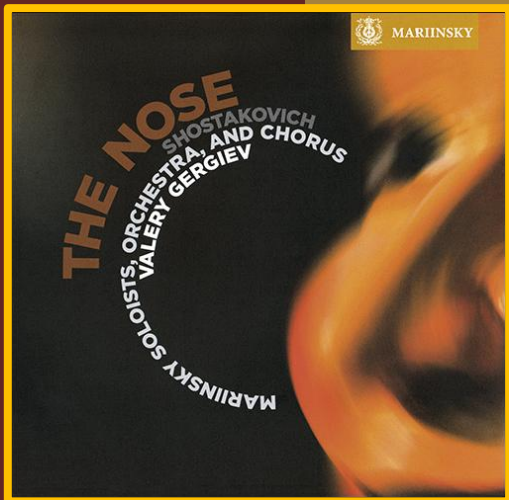
Dmitri Shostakovich
after a short story by Gogol (1835)

Shostakovich began writing his first opera at the tender age of 20. However there was nothing youthful about his music which was fully matured. He had already written his 1st symphony and even though it was a student work his professors were impressed by its maturity. In Mozartan years he was late middle age.

His previous professional experience was limited to providing music on the piano for the silent cinema and for live theater. Two jobs in his teens that helped pay the rent. Although such jobs were boring it did give him time to compose.

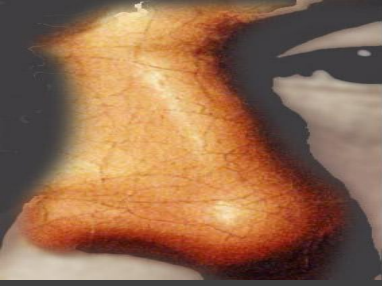
It was during that period that he was working on *To October*. Keeping with his restless genius his thoughts turned to writing an opera. He told a friend [Yavorsky] that as soon as he finished his symphonic poem he was going to write an opera based on Nikolai Gogol's short story "The Nose". A preposterous satirical story of a tsarist civil servant who wakes up one morning to find his nose missing.

His friend expressed his doubts about the project and left it at that until sometime later Dmitri, still working on "October" repeated his intention to write an opera for which he had already composed the overture and several other parts. *The Nose* when completed had ten scenes, all at a tremendous pace and teeming with dazzling musical ideas.



The cast of characters exceed seventy; so many of the singers, as well as chorus members, double up their roles. At first he sought the help of other writers for the libretto, writing most of Acts I and II himself. Credit was given to Georgiy Ionin and Alexander Preys. Even Yevgeniy Zamyatin [He wrote the sci-fi classic 'WE'] got credit for a scene in Act I. However most of the outside contributions were discarded leaving only Dmitri's work and Gogol words.

Shostakovich's music is harsh and abrasive as befits the opera's action and though scored for a virtuoso chamber orchestra, it includes such exotic instruments as balalaikas, domras and a flexatone. There are a number of brief orchestral 'interludes' linking the various scenes, including the astounding three-minute Intermezzo for percussion. This music gets in the blood and a good performance captures both the sardonic humor and occasional tenderness of the music with matchless flare.



the NOSE

ACT ONE

The curtain rises on Kovalyov, a civil servant, being shaved. The next morning Yakovlevich, the barber, finds a nose in his breakfast. His wife orders him to get rid of it. He throws it into the river but is spotted by a police inspector and is arrested. Meanwhile Kovalyov realizes his nose is missing. After an unsuccessful search he calls the police. Passing the Cathedral of St. Isaak he sees that his nose has become a state councillor. Kovalyov pursues his nose but it escapes.

ACT TWO

Kovalyov, unable to find the inspector, places an advertisement in the local paper. The newspaper clerk suspects it is a coded message and refuses to accept it. Kovalyov returns home on the edge of despair.

ACT THREE

The inspector believes the nose may leave town.

The nose tries to stop a coach that is preparing to leave.

The crown beats the nose. The nose reverts to its shape and is returned to Kovalyov.

PLOT SUMMARY

The nose refuses to return to its proper place.

Kovalyov believes that Madame Podtochina has put a curse on him because he rejected her daughter.

The whole town is looking for the nose amid much confusion.

Kovalyov wakes up with his nose back in place.

When a young woman responds to Kovalyov's advances, he knows that he is whole again.





THE second OPERA

LEDI MAKBET MTSENKOVO UYEZDA

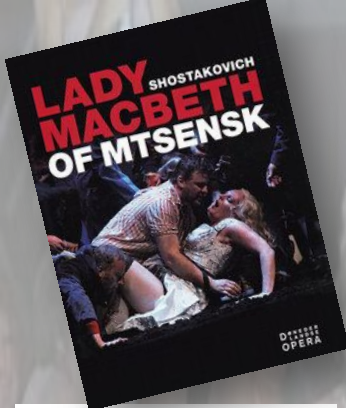
- Lady Macbeth of Mtsensk District -

In four acts and nine scenes - 2 ½ hours
1930- 1932

(revised 1935; and as *Katerina Ismailova* 1956-1963)

First performance 22 January 1934
Maliy State Opera and Ballet Theater
Leningrad, Russia

Dmitri Shostakovich and Alexander Prei



Shostakovich's first opera, *The Nose* was well received by the public but panned by critics who were under pressure to judge works by the standards of Soviet ideology. Shostakovich's second opera *Lady Macbeth of Mtsensk District* was also loved by the public and also hated by officialdom who labeled it 'degenerate' and made it known that any who dared perform it would suffer.

January is always the coldest month in Moscow but on the 26th of January, 1936 it got even colder. *Lady Macbeth* from the beginning was a smash hit. After some 200 successful performances that all changed the night Stalin and his entourage entered the theater and took up residence front row center. Shostakovich watching from the wings felt a piercing chill.

Within two years, Shostakovich, the darling of the avant-garde, became sanctioned as a purveyor of "bourgeois musical formalism".

A LITTLE BACKGROUND

It must be remembered that certain liberal artistic ideas were beginning to be suffocated by Soviet ideologies. Lenin had died in 1924 and Stalin rushed to fill the vacuum

with his own regime. By 1928 Stalin had instituted the first of his 'five year plans' an attempt to industrialize the country and repair the nations bankrupt economy. His real plan was to create an entirely new ruling class that would be loyal to him. The significant dates are from 1928 to 1931. A cultural revolution was sweeping the country. Party hacks acting in the name of 'the people' [code for Stalin] damaged in any way they could the various artistic and musical societies that has arisen in the 20s. These groups were replaced by 'unions' for writers, musicians, plastic artists, even cinematographers; as long as they conformed with the Party line on artistic expression.

Anything avant-garde was singled out for special condemnation. Was it because their expression was too abstract, unintelligible to the masses? No, their crime was presuming to be the advance guard; artist looking to creating a new future, wanting to speak for the people. Such thinking was in competition to Stalin's thinking, his desire to be the architect of the future.

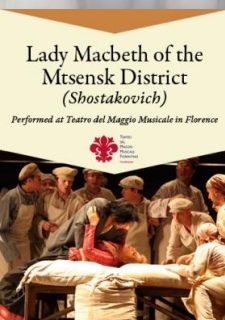
Fortunately for Shostakovich he wasn't much of a joiner and avoided such groups. That made him difficult to 'categorize' and made him less vulnerable. Such independence provided protection from attacks from the *Russian Association of Proletarian Musicians* during the cultural revolution of the 1920s and 1930s. Fortunately for Shostakovich he could earn a musical living in a variety of ways. He could compose, perform, teach and if circumstances demanded, he could always go back to playing

the piano at the local cinema.



THE FREEZE

If Shostakovich had any thoughts of a gesture from the dictator that cold January night, he received an unexpected one. Before the final scene ended Stalin and his official delegation unceremoniously marched out of the theater in a gesture of disapproval. Two days later Pravda, the official organ of the Communist Party, poured scorn on the opera. [see the excerpt in English following this section] The headline read 'Muddle Instead of Music' and was unsigned. It was well known that unsigned articles came not from an editor but originated high up in the bureaucracy. Some say that Stalin himself dictated it.



The article charged that "Singing is replaced by shrieking," and that "The music quacks, hoots, growls and gasps to express the love scenes as naturally as possible."

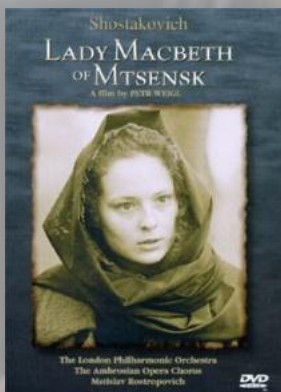
The article also charged if the opera found favor in the West it was because it was, "tickling the perverted taste of the bourgeoisie with its fidgety, screaming neurotic music".

The article further warned of a threat to Russia's artistic community: "The ability of good music to enthrall the masses has been sacrificed on the altar of petit-bourgeois formalism. This is playing at abstruseness - and such games can only finish badly."

The chill was now a freeze. That was the end of Lady Macbeth of Mtsensk and the opera quickly vanished and would not be preformed again until 1962, revised and renamed *Katerina Izmailova*. The original wouldn't be preformed again until after Shostakovich's death in 1975.



From that January performance on Shostakovich struggled to maintain his artistic integrity in the face of totalitarian oppression.



Uncertain of his fate
he took to carrying a
tooth brush and a
bar of soap, not
knowing when,
where, or if he
might be arrested.

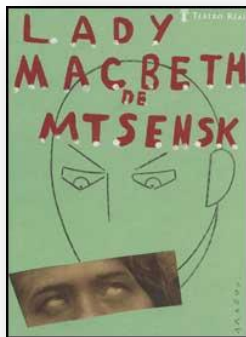
He even spent nights sleeping on the landing in his apartment house to avoid waking the neighbors if they came for him in the night.

There is no argument that Lady Macbeth of Mtsensk became the talking point for the shift in government artistic policy. It was made clear to the arts community that Social Realism was the theme to be taken up. Hence forth the arts must sing the praises of the triumph of the proletariat. And while doing this to publicly confess their formalist faults and denounce fellow artists who dared marched out of step.

Shostakovich based Lady Macbeth on a story written by Nikolai Leskov in 1864. It is lurid, nasty, sexy and has a gruesome murder; everything the proletariat could desire in a story.

The Lady of the story is Katerina Izmailova, a young, bored, illiterate, frustrated, and sexually unfulfilled wife of a common merchant. She falls for a handsome workman. They become lovers and to maintain her illicit love she murders her husband and for good measure her father-in-law.

She is caught and is sent to Siberia with her lover. Her lover takes up with another. Katerina jumps off a bridge dragging her lovers lover with her.



It took Shostakovich almost three years to write out the plight of a woman who is more talented and intelligent than those around her.

The opera is full of explosive, passionate, and terrifying music illustrating the violent sexuality of the principles and the world around them.



He had everything one could hope for, fame, professional recognition, a successful career, a good marriage, and a baby on the way.



During rehearsals, Lady Macbeth, provoked a number of arguments for and against its naturalistic scenes. In *Testimony*, Shostakovich said, "In *Lady Macbeth* I depicted a quiet Russian family. The members of the family beat and poison one another. If you looked around you'd see I wasn't exaggerating in the least. It was just a modest picture drawn from [reality]"

On December 17, 1932 Shostakovich had finished the opera and dedicated it to his bride, Nina Varzar, whom he married in May that year.

Lady Macbeth premiered on 22, January 1934 in Leningrad. Two days later it opened in Moscow. If there was any question regarding the opera's naturalism it was forgotten. It was a smash hit, the public loved it and called it a masterpiece.

Shostakovich's reputation was assured, not only in Russia but internationally.

Inside the Soviet Union he was a celebrity, his every coming and going tracked by the press. His opinions about everything were sought.

He had everything one could hope for, fame, professional recognition, a successful career, a good marriage, and a baby on the way.

But all this collapsed the night of 26 January 1936 when Stalin attended the opera.

Two days later, on 28 January 1935 the Pravda editorial appeared. It took awhile for the effects of the article sink in. Shostakovich was being made a example. The best and the brightest was being trampled under foot and portrayed as a depraved bourgeois formalist; a Cultural enemy of the people.

Later in life Shostakovich recalled that the article changed his existence. In becoming an "enemy of the people" he fell into a near suicidal despair. For the rest of his life he saw himself as a "condemned man... [in] an enormous prison from which there was no escape". (*Testimony*, xxix-xxx)

muddle instead of music

With the general cultural development of our country there grew also the necessity for good music. At no time and in no other place has the composer had a more appreciative audience. The people expect good songs, but also good instrumental works, and good operas.

Certain theatres are presenting to the new culturally mature Soviet public Shostakovich's opera *Lady MacBeth* as an innovation and achievement. Musical criticism, always ready to serve, has praised the opera to the skies, and given it resounding glory. The young composer, instead of hearing serious criticism, which could have helped him in his future work, hears only enthusiastic compliments.

From the first minute, the listener is shocked by deliberate dissonance, by a confused stream of sound. Snatches of melody, the beginnings of a musical phrase, are drowned, emerge again, and disappear in a grinding and squealing roar. To follow this "music" is most difficult; to remember it, impossible.

ПРАВДА ПРАВДА ПРАВДА

Thus it goes, practically throughout the entire opera. The singing on the stage is replaced by shrieks. If the composer chances to come upon the path of a clear and simple melody, he throws himself back into a wilderness of musical chaos - in places becoming cacaphony. The expression which the listener expects is supplanted by wild rhythm. Passion is here supposed to be expressed by noise. All this is not due to lack of talent, or lack of ability to depict strong and simple emotions in music.

The original is too lengthy to be reproduced here, but this excerpt provides us with the dissonant tenor of 'official' Soviet thinking.

Here is music turned deliberately inside out in order that nothing will be reminiscent of classical opera, or have anything in common with symphonic music or with simple and popular musical language accessible to all. This music is built on the basis of rejecting opera - the same basis on which reminiscent of classical opera, or have anything in common

with symphonic music or with simple and popular musical language accessible to all. This music is built on the basis of rejecting opera - the same basis on which "Leftist" Art rejects in the theatre simplicity, realism, clarity of image, and the unaffected spoken word - which carries into the theatre and into music the most negative features of "Meyerholdism"* infinitely multiplied.

Here we have "leftist" confusion instead of natural human music. The power of good music to infect the masses has been sacrificed to a petty bourgeois, "formalist" attempt to create originality through cheap clowning. It is a game-of clever ingenuity that may end very badly. . .

** Vsevolod Meyerhold was a theater director known for unconventional settings, symbolism and provocative experiments, he was a seminal force in avant-garde theater.*



PLOT SUMMARY

ACT ONE

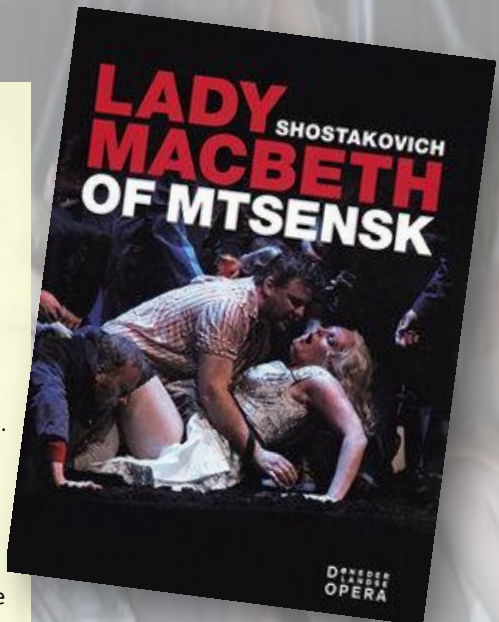
Katerina is bored with life. Her father-in-law, Boris, wants her to produce an heir. She blames her husband, Zinovy. Boris tells her to buy some rat poison. Zinovy, the husband, introduces a new worker, Sergey. Boris makes Katerina swear faithfulness while he is away on business.

Aksinya, the maid, warns Katerina what Sergey is a full time ladies man. What is next. Well its an opera! The Workers, Sergey, and the Shabby Peasant rape Aksiya.

Katerina chids them for pretending to be macho men. Sergey suggest they wrestle. Boris finds them on the floor and threatens to tell Zinovy. Naked in her bedroom, Katerina wants some one to come to her. Sergey shows up and makes a pass at her. She resists, she surrenders to wild love making. If the audience is unsure of the action the trombones glissandos of detumescence make sure the audience gets the point. Pure musical genius.

ACT TWO

Boris recalls his youth and fantasizes softising Katerina. Boris see Sergey leaving her room and has the servants beat him up. He is locked in a storeroom. Katerina serves Boris mushrooms laced with rat poison. Not feeling well he sends for a priest.



Boris tells the priest what Katerina did and then dies. With indifference the priest sings a quick requiem. Now Katerina is in bed with Sergey demanding more passion. He tells her they must end their affair when Zinovy returns because he doesn't want to share her. She promises marriage. Katerina is awakened by Boris's ghost cursing her. She alerts Zinovy to noises in the house and Sergey hides. Zinovy enters, accuses her of cheating and beats her. She calls to Sergey who kills Zinovy with a candle stick and hides him in the cellar. Sounds like the end? No way, there are two more acts to come.

LEDI MAKBET MTSENKOVO UYEZDA

LADY MACBETH OF THE MTSENSK DISTRICT

PLOT SUMMARY



ACT THREE

...opens with the Shabby peasant singing the praises of vodka . Looking for more vodka he breaks into the cellar and discovers Zinovy's decaying corpse.

The police sergeant is miffed he wasn't invited to Katerina's wedding.

The Shabby Peasant comes in and tells about the body. The police rush off to fill up on food and drink. Everyone but Katerina is drunk. She notices the open cellar door and wants to flee with Sergey but the police arrive. She hold out her hands asking to be handcuffed.

ACT FOUR

The scene is now a labor camp. An old convict complains of his misfortunes. Katerina encounters Sergey, she still pines for him. Sergey reject her. His hearts desire is now Sonyetka, who reject him saying if he really loved her he would get her some stockings.

Sergey feigns illness and borrows Katerina's stockings and runs off with Sonyetka. Katerina sees Sonyetka standing on a bridge and shoves her into the river. Then Katerina jumps in. An officer informs everyone that they have drowned. The prisoners move off, singing.



THE third is an OPERETTA

**Moskva,
Cheremuski**

In three acts - 5 scenes - 2 ½ hours
1927- 1928

First seen at Moscow's Operetta Theater in 1959

Dmitri Shostakovich

Москва, Черемушки

Москва, Черемушки



МОСКВА ЧЕРЕМУШКИ

In Russia street addresses are written with the name of the town first; followed by the name of the district, then the street, etc. Moskova, Cheryomushki is an actual housing development in Moscow. The name translates more or less as Cherrytown. It is comparable to the USA housing referred to as 'the projects' or a Levittown, like them they are uniform and of low cost construction; quickly built to ease the 50s housing shortages. In Russia the word has become a general term for any such housing project.

Our third opera is really an operetta,

because it is light in theme and music with spoken lines. Yet opera aficionados are reluctant to place such brilliant musical wit in the same category as a Broadway production, even though it is billed as a musical comedy in three acts with five scenes. Quintessentially this operetta is a product of the Khrushchev Thaw when the arts were allowed at least the appearance of being permitted to engage in social mockery and political criticism. This work takes for its subject Khrushchev's campaign to raze the older areas of Moscow (and other cities) and build, if hastily, tower blocks on the outskirts of Moscow. Chermushki was the first of these.

Although best known for his 15 symphonies and 15 string quartets, Shostakovich actually began his compositional career as a composer for the theater. Before he was 30, he had composed two full-length operas, three full-length ballets, incidental music for seven plays, and eight film scores. All this ended in 1936 when his opera *Lady Macbeth of the Mtsensk District* and his ballet *The Limpid Stream* were denounced on the front page of Pravda. From that time onward, Shostakovich wrote

the first act of an opera he never completed, and allowed several ballets to be compiled and arranged from his pre-existing music but he never again wrote a work for the theater.



Москва, Черемушки



MOSKVA, CHEREMUSHKI

Taking the everyday problems of urban life and mixing it with a dollop of romance *Cheremushki* give us something similar to an American TV sit-com but with the suggestion that all may not be right with the Great Soviet Dream. A seedy bunch of Muscovites are hoping to qualify of one of the new government homes. Real estate is being restricted and manipulated by wicked and corrupt officials.

Without giving away to much the citizens subvert the bad guys and end up with keys to the front door of new apartments.

As a “musical comedy” it belongs to a hybrid and distinctly Russian form of ‘Soviet operetta’ which were immensely successful in the 1930’s up to the 1970s. Most of the productions were home grown often borrowing from the petit-bourgeois operettas of the West. Then they would be reworked to be politically correct, i.e. in accord with party line. In Stalinist times that meant ‘social realism’.

The Thaw changed that and although the recipe was the same new ingredients were allowed. There were new tastes and theater catered to them.

It was as if everyone in theater felt a heightened political sharpness and saw the gap between official reality and daily reality.



PLOT SUMMARY

Act I

Scene 1 – Don't Touch

Sasha and his colleague Lidochka guide visitors around the Museum of the History and Reconstruction of Moscow. Sasha's wife, Masha, has slipped into the crowd unnoticed; the only way they can rendezvous. They dream of a better future.

Sergey and Boris are also visiting the museum. Boris needs a girlfriend. They meet Lidochka, a lonely historian. She is too intellectual for Boris. Baburov arrives, father of Lidochka, he is distraught because he and Lidochka are to be thrown out of their home. Boris learns of new apartments at Cheremushki. All six get in a car and take a celebratory spin around Moscow in Drebednyov's official car, while Drebednyov and his young fourth wife, Vava, are waiting impatiently in another part of Moscow for Sergey to pick them up.

Scene 2 – Write down the address

The six friends arrive and join the other new tenants. Barabashkin, the manager, refused to give out keys to the new apartments. Vava arrives and recognizes Boris as an old boy friend. Her jealous husband appears soon after, we sense he is in cahoots with Barabashkin. This is why he has been holding back the keys

Act II

Scene 3 – Airborne landing

Boris tricks Barabashkin's tricks and puts the Baburovs in their new apartment by lifting them up with a construction crane. This success encourages him to court Lidochka. Even though she is an intellectual she is intrigued. Lyusya shows up, she is on the outs with Sergey.

A partition to the next door apartment collapses and through the hole Bababashkin, Drebednyov and Vava appear. It is realized that Drebednyov wants to take their apartment to make his twice as large and give his new wife a boudoir. Ah the power of corruption. The scholarly Lidochka and her father concede defeat. Lyusya, on the other hand is feisty and made of sterner stuff; she knows how to fight back.

Act II

Scene 4 – An alarming 'knock at the door'

Meanwhile Sasha and Masha get into their new apartment without trouble. During their house warming Sergey and Lyusya appear and rouse the new tenants to collective action against the corrupt Drebednyov and Barabashkin. At this point there is an intermezzo. In a fantastic heavenly courtyard Boris shows Lidochka the difference between her wishful dreams and present reality. He thinks he can use his old friendship with Vava to give the wicked Drebednyov his comeuppance.

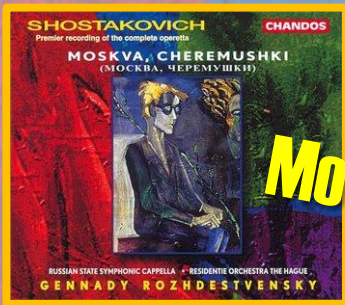
Act III

Scene 5 – The magic clock

With Lyusya's leadership the Cheremushki tenants are building a magic garden. It has four magical properties:

- Flowers that bloom for good people and wither for bad
- a fountain whose splashes drown out the speeches of pompous officials
- a park bench which makes forces you to tell the truth if you sit on it.
- a clock which changes so that tardy lovers end up being on time after all.

By these fantastic properties the good people of Cheremushki overpower the wicked Barabashkin, Drebednyov and Vava, solve their romantic difficulties. And everyone lives happily ever after at Moskva, Cheremushki. Well... sort of.



In Three Acts and Five Scenes

The song titles suggest the opera's flavor

Москва, Черемушки

01. Overture: Allegretto
02. That's right! Music!
03. Well I've lived for fifty years on Tyolpyi Lane
04. Bubentsov and the Chorus of Visitors
05. Now please step into the next hall, comrades!
06. Duet Masha and Bubentsov
07. Pantomime
08. What time is it?
09. Boris's aria
10. I've come back from Moscow...
11. Boris's Song-serenade
12. Have you only just got here?
13. Lidochka's song
14. Lidochka, Lidochka...
15. Excursion around Moscow
16. Where's the car?
17. Duet Vava and Drebednyov
18. End of excursion around Moscow
19. Semyon Semyonovich...
20. Ensemble of Residents
21. Sergey's song about Mar'ina Roscha
22. Baburov's song about Tyoplyi Lane
23. So it's Tyoplyi Lane then?
24. Song about Cheremushki
25. Barabashkin with the Resident
26. What are you thinking of, citizens?
27. Boris's song
28. Valka!
29. Barabashkin and Drebednyov with residents
30. Finale of act 1
31. Barabashkin's couplets
32. That's it Lidochka, that's it!
33. Duet Lidochka and Boris

01. You are not angry, my valiant sir?
02. Duet Lyusya and Sergey
03. Oh, what was that?
04. Barabashkin's and Drebednyov's Couplets
05. Fedya!
06. Duet Lidochka and Boris
07. So where is the young man?
08. Scene Lidochka, Baburov, Barabashkin, Drebednyov
09. And where are you off to?
10. Lyusya and the construction workers
11. Let's have some tea
12. Duet Masha and Bubentso
13. Masha, someone ringing
14. Polka
15. Guests!
16. Song about Cheremushki
17. Where can we go now?
18. Ballet
19. Apotheosis
20. That was the move to the new flat...
21. Finale of act 2
22. Entr'acte
23. Scene
24. Play something, comrade conductor...
25. Lidochka's Song
26. Taking things easy?!
27. Waltz of the flowers
28. Am I dreaming
29. Barabashkin's Song
30. Are you afraid?
31. Duet Lidochka and Boris
32. Nevertheless, the parade ground has been cleared!
33. Sergey's Song
34. Not bad that bench
35. Scene Barabashkin
36. Finale

the **UNFINISHED** opera

Dmitri was commissioned to write an opera in 1932. It was to commemorate the 15th anniversary of the October Revolution.

The central character, Orango, was based on the work of Soviet Professor Ilya Ivanov who believed he could cross breed apes and humans.

The plot center around a hybrid, who using sleazy journalism and stock swindles rises to become a ruthless newspaper baron, a Russian Citizen Kane.

It could also be seen as a metaphor of Soviet life. Perhaps it was this political aspect that caused Dmitri to put it aside and leave it unfinished.

It was totally forgotten until after his death when a 13 page piano score, the prologue, was discovered by a Soviet researcher.

With the permission of Dmitri's widow, the prologue was orchestrated by Gerald McBurney. It's World Premier took place in 2011.



The foundation of much of Shostakovich's outrageous creations are rooted in the long and rich tradition of Russian satire; from *The Nose* (1928) to *Moscow, Cheremushki*.

The setting is the steps of the never-to-be-built Grand Palace of the Soviets; it also takes a lot of shots at the sycophantic press and public opinion. Another possible reason why the opera was never completed.

The prologue runs about 30 minutes and has been commercially packaged with Dmitri's symphony No. 4.

A SHOSTAKOVICH QUOTE

on opera



Rimsky-Korsakov in the introduction to his operas wrote that "opera is, first of all, a musical work." If one takes that position, then all opera theaters should be closed and operas should be performed in tuxedos in the Philharmonics. When I wrote *The Nose*, it seems to me that I was coming from quite a different position than Rimsky-Korsakov. That's why *The Nose* loses all sense to me if it is viewed only from the musical standpoint. For its musical component is derived exclusively from the action.... I repeat once more: the presentation of *The Nose* in concert performance will be its death.

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As a special
bonus we include
posts from a
great Historum
thread on
Shostakovich.
we call it

HISTORŠKOVICH

The participants are,
John Paul, Avon,
Crystal, Spartacuss,
Mr. Rombus

**random musing
by Historum's
musical historians**

Shostakovich really is worth a discussion. Dmitry Shostakovich, Russian composer, known for 15 symphonies, numerous chamber works, and concerti, many written under the pressures of government-imposed standards of Soviet art. From 1928, when Joseph Stalin inaugurated his First Five-Year Plan, an iron hand fastened on Soviet culture, and Shostakovich was officially shunned. He persevered, though, and his music is now revered (Biography.com).

Russia's new Leninist government recognized Shostakovich as a valuable political tool. During the 1920s, he was given commissions for the concert hall and stage. By the early 1930s, however, Shostakovich's avant-garde forms, brash harmonies, and sarcastic idioms got him in trouble with Stalin's regime. Popular in Russia, Shostakovich's repertoire was pretty much managed by the State at that time. His music is Russian orientated but also diverse, and in his Chamber music there may well be Jewish elements.

http://www.naxos.com/person/Dmitry_S...4851/24851.htm

So, was he disillusioned by the October Revolution, was he a dissident? And was his music really as terrible as Pravda claimed in 1936?

"Chaos instead of music" (From Pravda, January 29, 1936) [Chaos instead of music - Pravda's attack on Shostakovich](#)

Crystal expressed her enthusiasm and John Paul replied

Hello Crystal how are you? Still holding your own I see ;-) Yep it is great music, but "Pravda" didn't like it in '36. "From the first minute, the listener is shocked by deliberate dissonance, by a confused stream of sound. Snatches of melody, the beginnings of a musical phrase, are drowned, emerge again, and disappear in a grinding and squealing roar. To follow this "music" is most difficult; to remember it, impossible... a cacophony...musical chaos" (Pravda).

He certainly did dissent, and I like him for his rebellious nature projected through his music. A great way to hide his beliefs from the Marxists. Great Biography here: [Great Performances](#) . [Educational Resources](#) . [Composer Biographies](#) . [Dmitry Shostakovich](#) | [PBS](#)

Much as I dislike Wiki, there's a decent Bio' there: [Dmitri Shostakovich](#)

[Shostakovich Against Stalin, Pt 1 \(The War Symphonies\) - YouTube](#)

- John Paul -



NOTE
links are
not active

but you
can
cut
and
paste

to learn
more



Seems Shostakovich was a Stalin favourite at the time. On the one hand he was subversive, he took the mickey through his Operas, yet he got awards and the Stalin Prize. But I think that to believe Shostakovich was 100% faithful to the communist party would be naive - considering what went on around him. More likely, he appeased the Communists with what they wanted to hear, and kept his naughty bits to himself :-)

- John Paul -

Avon offers these cogent comments

String Quartet 8. Dedicated to the victims of Fascism and War. (1960).

DSCH (Shostakovich) composed the quartet in 3 days in Dresden and was thus known for many years in the USSR as 'The Dresden Quartet'. The story goes that DSCH was shocked by the devastation left by the war and allowed the music to express his feelings. That this was all dressed in an anti-fascist way really suited the Soviet authorities and the work was pigeon-holed with the '*Leningrad*' Symphony and *The Year 1905*. In other words, the authorities appropriated the music and it was performed everywhere becoming famous. Of his 15 quartets, this is the best known one ... but not necessarily the best.

It's interesting that the Dresden Quartet was dedicated to the victims of fascism, but Dresden is considered by many an Allied war-crime. There's a contradiction right away. Another enigma would be why the composer filled the work with autobiographical quotations (Symphonies 1 and 5 (his reply to 'just criticism'), the yet hidden opera *Lady Macbeth* (revised and premiered two-years later as *Katerina Izmailova*), the Second Piano Trio, the First Cello Concerto, and, of course, that haunting D-S-C-H motif).

Another quotation is that of a prison song 'Tormented by lack of Freedom'. And herein lies the apparent central theme of the quartet. It would seem that DSCH was protesting, or objecting, his lack of freedom. He was the primary musical figurehead of the soviet propaganda machine and, as a former formalist, he knew from the past that job security was not an essential part of Soviet life ... particularly since one could be broken as easily as created (and Shostakovich had a long list of friends who had found that out the hard way).

I think this ['The Dresden Quartet'] is the easiest piece to demonstrate the duplicity of most of his work.

- Avon -



Another enigma would be why the composer filled the work with autobiographical quotations



That's a fantastic post, avon, thanks also to everyone who's posted thus far. My own focus is on Symphony #13 "Babi Yar" (Sym. no.13, B flat minor, chorus (1962). Symphony for bass soloist, bass choir, and full orchestra, to settings of Yevgeni Yevtushenko's poems.

[Symphony No.13 In B Flat minor, Op.113, I. Adagio: "Babi Yar" - Part One - YouTube](#)

Symphony 13 performed in December 1962 covers a range of subjects, based on five poems. Shostakovich takes his criticism of the Soviet regime to its limits, but not under Stalin. This was in Nikita Khrushchev's time, and relaxation of Soviet censorship (that didn't last long once folk started writing anti Stalin literature).

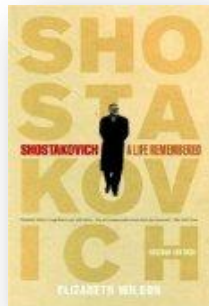
Babi Yar is a Kiev ravine, the scene of massacres by the Nazis in September 1941, during their Soviet Union campaign. The "worst" was Eberhards sentence on the Kiev Jews (Yevrey) , the numbers massacred can easily be found, but it has been called "one of the worst single massacres in the history of the Holocaust" and not only Jews were massacred. This is why Shostakovich included Jewish elements in his usually typically Russian music, he loathed antisemitism. He was careful not to blatantly criticise the Soviet regime, but he did dissent peacefully and boldly on a range of subjects in this Symphony. -- **John Paul** --

Spartacuss joins the conversation with this interesting observation

Ah yes. You would probably be aware of the movement known as "The Fire of Eternal Glory" and it's popularity in competitive marching venues. My son's high school band uses it as a "power warmup". Symphonic enthusiasts might not care for it's use on a football field, but it still invokes quite a response from the crowds. A good bit of his music translates rather well to this venue.

Off the field, I listen most often to his No. 5. It is indeed a master work. I have a rather eclectic musical taste and it is what I keep on my playlists.

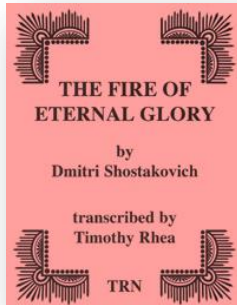
-- **Spartacuss** --



[Shostakovich: A Life Remembered \(Second Edition\): Elizabeth Wilson: 9780691128863: Amazon.com: Books](#)

[Babi Yar: A Document in the Form of a Novel: New, Complete, Uncensored Version by A. Anatoli Kuznetsov - Reviews, Discussion, Bookclubs, Lists](#)

Symphony Transcript:
[Dmitri Shostakovich | Symphony No. 13 Babi Yar](#)



Mr. Rombus adds to the Marching Band discussion with this:

I know that piece, though down here in the South they don't play it so much. Southern marching bands often like to play marching band versions of pop and rock songs, which is because many Southern high school bands (unfortunately) like to emulate college bands, which are there to play loudly over a stadium full of equally loud fans. It makes sense when you think about the strong sports (especially football) culture of the South. Luckily for me, though, my band director has always been very much intent on performing classical music and doing competitive marching shows.

Recently, my high school's marching band learned some classical pieces arranged for marching band (most notably *William Tell Overture*) to play in the stands at football games, and they're amongst my favorite tunes to play, in part because the fans get to hear some music that they normally wouldn't (it also annoys some of the football players and cheerleaders, which is always somewhat amusing).

I also really enjoy No. 7, since it's just more...forceful than his other works. It really spices things up for his repertoire. I also love it when Bartok (supposedly, there's still some speculation over whether he did or not) parodies the "Invasion Theme" from the first movement of Symphony No. 7 in his *Concerto For Orchestra*, in which the Invasion Theme is interrupted by a loud bass-trombone glissando from low B to F.

-- Mr. Rombus --



His notoriety possibly was due to the emotions in his music. His 5th symphony (1937) is arguably among his best, a traditional work that mollified Stalin and won him the Stalin Prize. DSCH was active as a student composer at the Petrograd Conservatory, writing his First Symphony as a graduation piece in 1925. "It was so impressive a work that it premiered in Leningrad, Berlin, and Philadelphia, vaulting Shostakovich to the forefront of Soviet art. (Source [Classical Net - Basic Repertoire List - Shostakovich](#), accessed on Jan. 14. 2013). DSCH was a brave and subtle composer, a great example of tradition and dissent in history. His survival under a punitive regime might have been due to his usefulness as a political tool for the State. Besides which; Stalin (in Montefiores' "Young Stalin") "tolerated and protected his geniuses".

Popular with V.I. Lenin, but often rubbished under Stalin when conventions expected tributes to Stalin and the "happiness of the Soviets". DSCH incorporated Jewish music, somberness, in a subtle objection to antisemitism, and dissent from classical musical conventions. Within the string quartets, Shostakovich followed some traditions while dissenting from others, enabling him to create a unique, distinctive sound. By adopting and altering recognisable conventions, Shostakovich also presents great emotion within his music, in reaction to both personal events and the political situation of the time.

-- John Paul --

Originally Posted by **John Paul**

My own focus is on Symphony #13 "Babiy Yar (Sym. no.13, B flat minor, chorus (1962). Symphony for bass soloist, bass choir, and full orchestra, to settings of Yevgeni Yevtushenko's poems.

-- **Avon** -- Good choice; it's almost a natural progression from the eight quartet.

Ever notice that his twelfth symphony is op. 112 whilst the thirteenth takes op. 113? In the time between the composition of these two works, DSCH re-orchestrated Mussorgsky's *Songs and Dances of Death* but published it *sans opus* (despite giving his similar treatment of Schumann's Cello Concerto an opus number). It looks like a deliberate move to place the two works side-by-side - and never has a composer produced two consecutive piece of such contrast.

The Twelfth is uncompromisingly conformist and ideally suited for Soviet propaganda. It's subtitle is '*The Year 1917*'. It's the 'Lenin Symphony' that he wanted to write in the 1930s, but didn't; the movements, whilst not as programmatic as the 'glorious' Eleventh Symphony, are descriptive of the mood of revolutionary Petrograd. [Revolutionary Petrograd; Razliv; Aurora; The Dawn of Humanity.] It gives us, what Hugh Ottaway describes, DSCH's first true symphonic Allegro. The work was hugely successful in the USSR, but not abroad. This is odd given that the soundworld is generally much and much the same as that of the popular Eleventh symphony ... perhaps a little more granite-laden!

It's *plausible* to think that the context of the Twelfth's commissioning dictated that the piece could only ever be what it ultimately became. DSCH was to be made a full-member of the Party in October 1961 and commissioned to compose a symphonic sequel to the rousing Eleventh. But, as with all Soviet art even during the time of the *Khrushchovskaya Ottepel*, 1917 was holy ground and Lenin the 'messiah', so the minor mode of the Eleventh was unacceptable to his Party sponsors. The symphony had to be up-beat, programmatic and ideologically correct. Another 'Dresden' quartet would probably land him in trouble. Listening to it as I write this, I have to think he got it just about right.

But it's the contrast with the Thirteenth that again shows that duality in his work. Where one openly lauds the birth of the regime, the other protests what it became; where one fulfils official duties and expectations, the other satisfies the desire to protest. Ultimately, the Thirteenth fell afoul of the neo-Stalinist element in the Party that did not accept 'the Thaw'.

(For what its worth, we had a thread on Solzhenitsyn's *One Day in the Life of Ivan Denisovich* some time back in which my initial post briefly discussed Khrushchev's Thaw. [Solzhenitsyn, One Day in the Life of Ivan Denisovich](#))

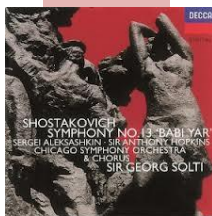
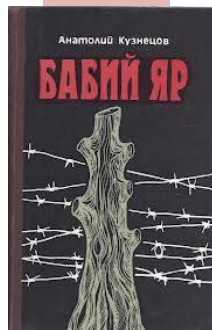
The actual events that surround the first performance of the Thirteenth are confusing. Aside from the fact that here was much 'cloak and dagger', we also have ideological concerns muddying most explanations of events. On the one hand, Khrushchev

implemented de-stalinization and encouraged a general liberalisation in the arts. Khrushchev seems to have taken notions to the so-called Thaw and, to me, seemed generally in favour until he came face to face with some artistic endeavour he didn't understand. He loudly asked a group of contemporary artist 'Are you pederasts or normal people?' and told the painter Zheltovsky '[we] should take down your pants and set you down in a clump of nettles until you understand your mistakes. This was on 01 December, 1962 and the Thirteenth was to be premiered on 18 December.

On the other hand, there is reason for questioning Yevtushenko's honesty and assert that he was a *podkhalim* (a toady or government lackey). It has been argued (by Peter Benno) that Yevtushenko's poetry worked in perfect consonance with Khrushchev's de-stalinization policies. Thus, the Party apparatus and the poet had some form of relationship where the latter was told how far to go in his criticism of Stalin and when to do it. It was, after all, Khrushchev who personally authorised the publication of his controversial 'Heirs of Stalin' despite it having been 'un-publishable' since its composition a year before for being 'anti-Soviet'. I don't know how much veracity this thesis has, but nor do I find it troubling. What we do know is that the whole episode surrounding the premiere of the Thirteenth symphony was the turning point in Yevtushenko's relationship with both the Party and his fellow artists. From that point on, he was always eager to please the Party. He later re-wrote sections of Babi Yar, taking the edge off some areas and playing the patriotic card in others.

The music of the Thirteenth is stunning. There is no doubt that the music deliberately accompanies the poetry – sometimes lifting or accentuating. But it also has a character of its own. The dominant style is that of its two symphonic predecessors (mainly the Eleventh), but it also contains elements of the Fourth symphony which had lain in wait of a cultural thaw for the better part of 25 years and had recently been dusted off, touched up and displayed to the world. It's a nice touch that DSCH should re-discover this freer style and allow it (deliberately?) to invade his maturing, quasi-conformist style. But for all the re-discovery of style, this piece is really the doorstep into DSCH's later period. It ushers in a deepening of mood and thinning down of musical texture (a lightness of style) that dominate the works from the last decade.

Another work from this period worth listening to is *The Execution of Stepan Razin*. 20 - 30 minutes or so in length and very dramatic in style, it's a great piece. -- Avon --



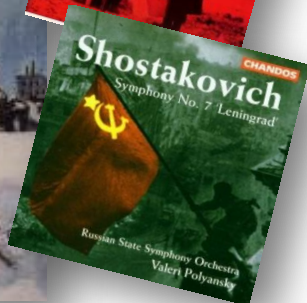
Quote:
Originally Posted
by **Spartacuss**

*I can imagine
that once his
struggles
became more
widely know
among
westerners, his
music probably
became all the
more
appreciated as
audiences
listened with
"new ears", if
you will.*

I'm not sure about his story becoming known in the West until well after the war, but by that time he was already the best known Soviet composer after Toscanini conducted his Seventh Symphony 'Leningrad' in NY during the Siege of Leningrad. The piece was conducted in Leningrad which was transmitted (air-raid and all) across the world. Imagine the symbolism of this 'War Symphony' being composed (almost) and premiered in the midst of war-torn, siege-ridden, flame-addled Russia. The score was flown out of the USSR in microfilm and broadcast from NY to millions. It was then played across the world. Shostakovich was probably the most famous living composer on the planet.

As far as I'm aware, his struggles with the authorities only really became common knowledge after his death when his memoirs (as related to Solomon Volkov) were smuggled to the West. The debate about their veracity raged for many years, but most people now accept them as genuine.

-- Avon --



John Paul contributed the following fascinating excerpt.

The authenticity of *Testimony*, at a certain time, was contested. However, Volkov (author) and Shostakovich met regularly. Certainly a fascinating debate.

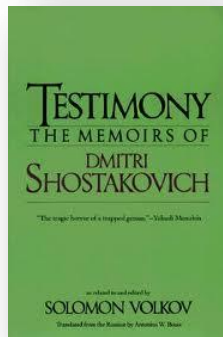
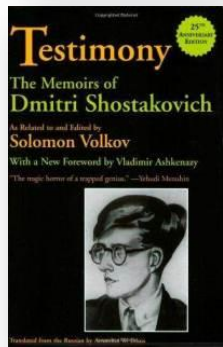
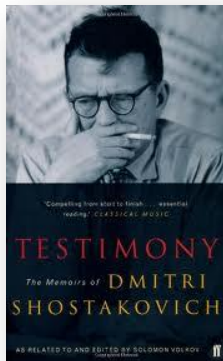
But, in research I found this credible essay, (not my work): See what you think...

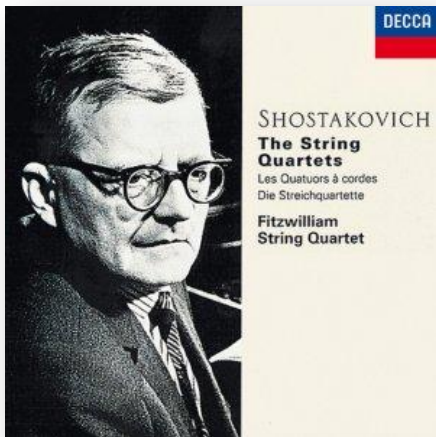
"String quartets were traditionally written to be played in a private, intimate setting, and as a result, were not subject to such intense scrutiny as more public works, such as symphonies and operas. Shostakovich used this freedom to experiment with traditional musical conventions, utilising or developing them at different times. Also, unrestricted by Stalin's demand for patriotic, upbeat music, Shostakovich wrote certain movements that display deep emotional responses to the society he lived in.

A good example of Shostakovich's development of traditional musical forms can be seen in his treatment of Sonata form in his String quartet no.2. Sonata form consists of three sections - the exposition, the development and the recapitulation. Each of these sections has a different purpose within the composition. The exposition presents the two main themes of the piece, the development allows the composer to alter the themes by using different keys and rhythms, and the recapitulation reintroduces the themes in the original form to provide a powerful ending. Shostakovich's quartet no.2 closely follows this form until the recapitulation, where the themes are restated in a different order.

The second string quartet adheres to another traditional convention by featuring the first violin as the dominant voice. Within classical string quartets, each instrument has a clear function. The first violin plays the melody, the cello plays the bass line, and the second violin and viola play the harmonies and fill out the sound. However, Shostakovich does not always follow this tradition. In the third movement of his quartet no.3, Shostakovich allows each instrument to be equally varied and important, taking the melody at different points and providing harmony at others. Also, in the second movement of his quartet no.7, Shostakovich only allows three instruments to play at any one time. Written after the death of his wife, the movement expresses Shostakovich's grief and despair. The subtraction of a voice throughout lends a sparse feeling to the movement, enhancing the image of emptiness and restraint.

continued next page





Shostakovich's treatment of the scherzo section demonstrates both use of and dissent from tradition. The third movement of a string quartet was usually either a scherzo or a minuet and trio. Both of these would be written in 3 time and would be the lighter section of the quartet. In his string quartet no.3, Shostakovich dissents from the traditional structure by including two scherzi as movements two and three. The first of these, although written in 3 time, is far from light-hearted. There is a "sense of melancholy and irony in the music" (Richards, 2008, pg 214), and the section feels strange and unsettling. The second scherzo is a much wilder, energetic piece that dissents further by not being written in 3 time.



In the Classical period, a string quartet would usually end with a fast, dramatic movement. This provided a contrast to the preceding movements and created an impressive, grand conclusion to the whole composition. Shostakovich follows this tradition in his 9th quartet, ending in a spectacular climax. However, he often concluded his works in a more downbeat way. This is demonstrated in the finale of Shostakovich's 9th symphony, written in 1945. The sombre ending of this symphony was criticised at the time for undermining the national mood at the end of the Second World War, but was actually a reflection Shostakovich's sense of a hollow victory".



Source: Hub pages: [The String Quartets of Shostakovich - Traditional or Modern?](#)

[End of ceasefire in the Shostakovich wars](#)
-- John Paul --

For serious students and those who like a bit of controversy, there are a couple of publications which discuss Dmitry Shostakovich's memoirs; "**Testimony**" (related to and edited by Solomon Volkov). "Testimony" has been the subject of fierce debate since its publication in 1979. Was *Testimony* a forgery? These two publications discuss that question and both offer insight in to DSCH, the man.

[Shostakovich Reconsidered: Amazon.co.uk: Allan B. Ho, Dmitry Feofanov: Books](https://www.amazon.co.uk/Allan-B.-Ho-Dmitry-Feofanov-Books/dp/1851963000)

"Here, Allan Ho and Dmitry Feofanov systematically address all of the accusations levelled at *Testimony* and Solomon Volkov, Shostakovich's amanuensis, amassing an enormous amount of material about Shostakovich and his position in Soviet society and burying forever the picture of Shostakovich as a willing participant in the communist charade. ALLAN B. HO is a musicologist, DMITRY FEOFANOV a lawyer and pianist".

The second publication is a free PDF file, some 300 pages long: "The Shostakovich Wars":

<http://www.siu.edu/~aho/ShostakovichWars/SW.pdf>

Extracts from the Preface: "Dmitry Dmitriyevich Shostakovich (1906–1975) was born just over a century ago, and for more than a quarter of that time debate has raged over the man, his memoirs, and his music. Rarely has a composer and his music generated so much interest".¹

"The spark that ignited the <'Shostakovich Wars'> was the posthumous publication in 1979 of *Testimony*, the composer's memoirs 'as related to and edited by Solomon Volkov'. This book revealed a composer strikingly different from his 'official' image and explained a number of his key works as veiled protests against Stalin and his regime".
"The rebuttal of *Testimony* was immediate, first coming from Soviet authorities, who branded the book a forgery that distorted the image of their native son. Since, "the wars" over whether "Testimony" was authentic have raged on".

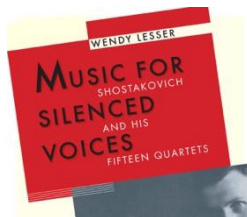
"*Shostakovich Reconsidered* (1998; reprinted 2006), the first extended, scholarly examination of the controversy surrounding the Shostakovich memoirs — revealed not only that a wealth of evidence existed to corroborate *Testimony*, but that this information had been withheld for nearly twenty years by the leading Russian music scholars in the West, such as Fay, Richard Taruskin, and Malcolm Hamrick Brown".
"We anticipate that this book ["[The Shostakovich Wars](http://www.siu.edu/~aho/ShostakovichWars)"] will stimulate new discussion of the topic and bring to light additional information on both Shostakovich and *Testimony*". (Ho and Feofanov, 2011-2012).

[Testimony: The Memoirs of Dmitri Shostakovich as related to and edited by Solomon Volkov: Amazon.co.uk: Dmitri Shostakovich, Solomon Volkov: Books](https://www.amazon.co.uk/Dmitri-Shostakovich-Solomon-Volkov-Books/dp/1851963000)

-- John Paul --



Solomon Volkov with Shostakovich





KEEPING SCORE

- 15 symphonies

- 6 concerti

- 15 string quartets

- 2 piano trios

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- an early set of preludes

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- 2 operas

- 1 operetta

- several song cycles

- ballets

- a large quantity of music for film and stage







STALIN AS **ART** **patron**

by Pedro



1938 NKVD arrest photo of
the poet

Osip Mandelstam

who died in NKVD custody.

Officially his death was of natural causes,
but it is possible that he was murdered.



The NKVD photo of writer
Isaac Babel
 made after his arrest.

Isaak Babel fell victim to Joseph Stalin's Great Purge.

Babel was arrested by the NKVD at Peredelkino
 on the night of May 15, 1939.

After "confessing", under torture, to being a Trotskyist
 terrorist and foreign spy,

Babel was shot on January 27, 1940.

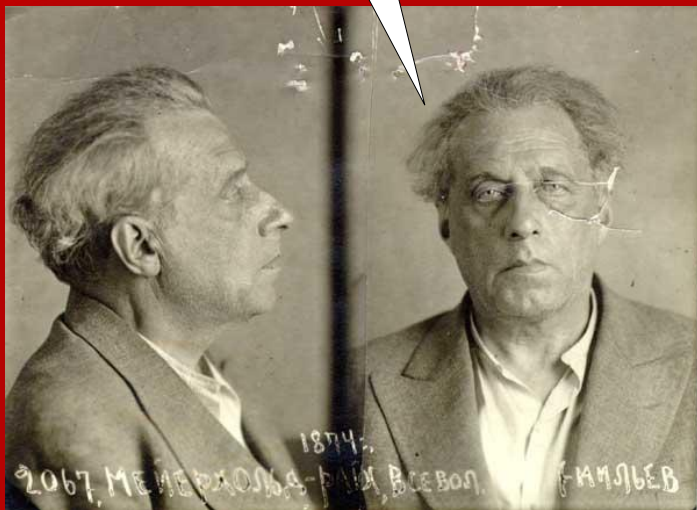
The arrest and execution of Isaak Babel was a
 catastrophe for world literature.

His only crime was a long term affair with the wife of
 NKVD chief Nikolai Yezhov.

theater director

LETTER FROM PRISON TO MOLOTOV

"The investigators began to use force on me, a sick 65-year-old man. I was made to lie face down and beaten on the soles of my feet and my spine with a rubber strap... For the next few days, when those parts of my legs were covered with extensive internal hemorrhaging, they again beat the red-blue-and-yellow bruises with the strap and the pain was so intense that it felt as if boiling water was being poured on these sensitive areas. I howled and wept from the pain... When I lay down on the cot and fell asleep, after 18 hours of interrogation, in order to go back in an hour's time for more, I was woken up by my own groaning and because I was jerking about like a patient in the last stages of typhoid fever."



Vsevolod Emilevich Meyerhold



**Khadija
Gayibova**
Pianist, teacher.

In 1933, Gayibova was arrested and incarcerated allegedly for espionage and counter-revolutionary activity. She was released three months later and the charges were dropped due to lack of evidence. In the following year she was employed by the Azerbaijan State Conservatoire to research Azerbaijan's folk musical heritage.

On 17 March 1938, shortly after her second husband's arrest, Gayibova was arrested once again, accused of maintaining links with the Musavat party. For the next five weeks, she was interrogated nine times, until found guilty on the charges of espionage. Gayibova did not plead guilty and according to her former inmate Zivar Afandiyeva (wife of executed statesman Sultan Majid Afandiyev), while incarcerated, she believed that she would be exiled to Siberia at most and even expressed optimism with regard to continuing her musical activity in exile. However, on 19 October 1938, after a 15-minute final court hearing, Gayibova was sentenced to execution by firing squad. The sentence was carried out at Baku.

In 1956, at the request of Gayibova's daughter Alangu Sultanova, Gayibova's case was reviewed and she was officially exonerated.

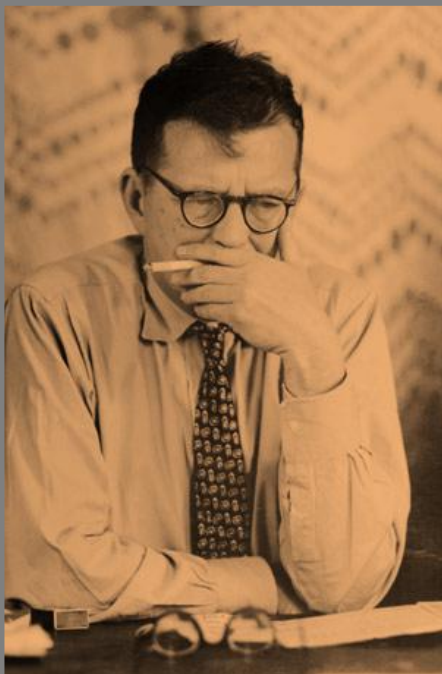
SHOSTAKOVICH

ШОСТАКОВИЧ



If they cut
off both
hands, I will
compose
music
anyway
holding the
pen in my
teeth.





> niente



WE GOT YOU COVERED LAWYER STUFF

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Here are a few,
very few,
we mean not many,
that is to say just scratching the surface,
articles
ready in our next issue.

Thales
The Drumhead
Aquinas
Robert E. Lee and Slavery
Plato
The Battle of Hamton Roads
Hanna Arendt – Smokin’ Philosopher
Geronimo
Thomas Hobbes
Karl Marx’s Teleological Gambit
How does a novel mean
The Great Showman Dead
and many more

Besides our regular focus on history
we are attempting to nudge the next issue
to muse upon the philosophical life.
What have you got?
Write something...please.

Was your
First impression
That this was
A poem? Not.